Burlington Fine Arts Club.

CATALOGUE

OF

A COLLECTION

OF

EUROPEAN ENAMELS

From the Earliest date to the End of the XVII. Century.

LONDON:
PRINTED FOR THE BURLINGTON FINE ARTS CLUB.
1897.

Burlington Fine Arts Club.

CATALOGUE

OF

A COLLECTION

OF

EUROPEAN ENAMELS

From the Earliest date to the End of the XVII. Century.

LONDON:
PRINTED FOR THE BURLINGTON FINE ARTS CLUB.
1897.

EXHIBITION COMMITTEE.

Alfred Cock, Esq., Q.C.

J. Starkie Gardner, Esq.

Alfred Higgins, Esq.

Alfred Charles King, Esq.

Charles H. Read, Esq.

LIST OF CONTRIBUTORS.

HER MAJESTY THE QUEEN.

Earl Amherst.
Society of Antiquaries.
Lord Balfour of Burleigh.
Rev. A. H. Sanxay-Barwell.
William Boore, Esq.
Charles Borradaile, Esq.
W. Jerdone Braikenridge, Esq.
Major A. H. Browne.
Sir T. D. Gibson Carmichael, Bart., M.P.
*Marquis of Clanrikarde.
*Alfred Cock, Esq., Q.C.
St. Columba's College.
Earl Cowley.
H. Swainson Cowper, Esq.
Earl of Crawford and Balcarres, K.T.
Lord Cremorne.
David M. Currie, Esq.
Charles Davis, Esq.
Duke of Devonshire, K.G.
Mrs. Hornsby Drake.
*G. Eumorfopoulos, Esq.
*Sir John Evans, K.C.B.
*R. C. Fisher, Esq.
*Wickham Flower, Esq.
F. R. Gregson, Esq.
*Alfred Higgins, Esq.
Captain G. L. Holford, C.I.E.
Earl of Home.
Rev. Dr. Jessopp.
Mrs. Joseph.
*James Knowles, Esq.
Sir John Farnaby Lennard, Bart.
Lord Llangattock.
E. Lowengard, Esq.
*Rev. William MacGregor.
Lord Malcolm of Poltalloch, C.B.
*William Mitchell, Esq.
Sir Samuel Montagu, Bart., M.P.
Mrs. Wyndham Murray.
Museum of Practical Geology.
Castle Museum, Norwich.
Sir Herbert S. Navlor-Leyland, Bart.
Duke of Norfolk, K.G.
*Lieut.-General Pitt Rivers.
William Page, Esq.
*Sir J. Charles Robinson.
Max Rosenheim, Esq.
Leopold de Rothschild, Esq.
Duke of Rutland, K.G., G.C.B.
*George Salting, Esq.
S. G. Stopford-Sackville, Esq.
*John Edward Tavlor, Esq.
Mrs. Tavlor.
Mrs. Vivian.
The Dean of Wells.
F. E. Whelan, Esq.
*Jefferv Whitehead, Esq.
T. M. Whitehead, Esq.
Lord Zouche.

* Contributors whose names are thus marked are Members of the Club.

The Committee of this Exhibition desires to express on behalf of the Members of the Club generally their hearty thanks to the numerous Contributors who have so kindly consented to part with some of their most treasured possessions for several weeks during the height of the London season.

Owing to the dispersion of several of the most important English Collections of Enamels during the last few years, there was some doubt whether any considerable number of examples of the highest character in technique and design could possibly be got together. It is believed, however, that, owing to the most generous response made to the invitation of the Committee by the owners of the finest specimens of the various classes of Enamel work, the present Collection will be found not unworthy to rank, as regards merit and interest, with the most successful of the Exhibitions held in the Club during the last thirty years.

It will be noticed that a few pieces of Enamel belonging to the 18th century, *i.e.*, not within the limits of time to which it was intended that the Exhibition should be strictly confined, are included in Case XIII. Their presence is due to the fact that the owner was only willing to show his important Collection, upon this occasion, on the express condition that the whole of it should be exhibited.

Special thanks are due to Mr. Wickham Flower, Sir Charles Robinson, and Messrs. Waring for lending valuable specimens of tapestry contemporary with the best period of painted Enamels, and therefore peculiarly suitable for the adornment of the walls of the Gallery.

INTRODUCTION.

THE term "An Enamel" is now definitely understood to mean a metal object, more or less coated with a deposit of glass applied at its melting temperature. It is desirable to mention this at the outset, as similar glass or glaze, if applied to other substances, does not itself cease to be "*enamel*," but its application does not constitute the object coated by it "AN ENAMEL" in the present acceptation of the term. These are spoken of as enamelled glass, enamelled pottery, &c. The glass is a silicate, the precise composition of which has no doubt varied in different localities. It is applied to the metal surface either as a dry powder or moistened into an adhesive paste, and melted in an oven or kiln, or under the blow-pipe.

The glass may be transparent or opaque and is stained with any of the colours known in the manufacture of glass, or that can be prepared in the laboratory. Metallic oxides are used, and in mediæval times the range of colour was restricted to the few metals then known; but as others were discovered new colours were added, until, in the miniature work of the last century, the enameller seems to have been hardly more fettered in his choice of colours than the painter in oils. Each metal affords a considerable range of colour, but, as a rule, the greens are stained with copper, the yellows with iron or silver, the blues with cobalt, the reds with gold or copper and the purples with manganese. Tin has the property of rendering the glass an opaque white, and produces the same effect in translucent colours as milk does in coffee. This property of tin of rendering

translucent colours opaque is so active that enamels on brass or bronze, or on any alloy of metal into which tin enters, are necessarily rendered opaque, because even if applied in a translucid condition, the tin fuses so readily at the enamelling temperature, that it mixes with the glass and renders it milky. Translucent enamels are therefore either on copper, silver or gold; while opaque enamels may be on any metal whose melting point is higher than glass. The enamel may be applied either as the thinnest of films or in some thickness.

There are various ways of treating metal intended to be enamelled. If modelled in high relief by casting, chasing, or embossing, the enamel is applied as an incrustation. If in sufficiently low relief, the enamel may be floated entirely over the metal, leaving the modelling visible through the coating of glass. The favourite method of decoration, however, is to inlay the enamel in a net-work of metal cells. A fourth process is entirely to cover the metal with an even glaze, and to paint the decoration upon it in vitreous colours.

The first of these processes is called "*incrusting*."

The second, "*basse-taille*."

The third, "*cloisonné*," where the cells are formed on the surface by thin bent strips of metal; and "*champlevé*," where the cells are gouged or beaten out of the metal itself.

The fourth, "*painted enamels*."

In point of historic interest, the third group is by far the most important; but, in the present Exhibition, the "painted enamels" claim the largest share of attention. The beauty and value, however, of the "incrusted" jewels and other objects is certainly not less than those of the other groups, and the specimens of "basse-taille," though few deserve the most careful attention.

As to the respective antiquity of these different processes, it is impossible to speak definitely. As with all arts handed down from

remote ages the origin of enamelling cannot be satisfactorily traced. Any metal-working peoples of antiquity who possessed a knowledge of glass-making, had it in their power to produce enamels. Chance or accident might at any moment cause them to seek to combine them decoratively; and it would be rash to pronounce that the process was absolutely unknown to any of the ancient civilisations of antiquity. As a matter of fact we have evidence of its having been practised but by few. The Greeks and Etruscans employed the incrusting process, though sparingly, in the enrichment of their golden jewellery, which shows that this process is of considerable antiquity. The Egyptians largely employed the "cloisonné" process in goldsmith's work, and filled the cells with pieces of stone or glass, fixed by cement as in Mosaic work. Some examples of Egyptian jewels of the 12th dynasty, extremely valuable from their rarity and great antiquity, will be found in Case XIV. Though producing the effect of enamel work, they are not enamels, properly so called, the glass not being fused to the object. Sir Wollaston Franks has referred at times to the late Roman objects found at Meroe, 800 miles south of Egypt, as exhibiting true cloisonné enamel; but with this exception the process does not reappear until a considerable interval has elapsed, and then in the service of Christianity.

It is a remarkable fact that the most extensive and persistent use of enamelling is found in our own country. The Britons were the first people to enamel on bronze, and there can be no doubt that the oft-quoted passage of Philostratus, written early in the 3rd century, to the effect that the barbarians of the ocean possessed the art of pouring colours on bronze, which they fix and petrify by fire, applied chiefly, if not wholly, to the British.

The British enamels on bronze are champlevé, and produced by casting. They are of two classes; those with Celtic decoration,

always applied to the trappings of man or beast; and those showing classical or Roman influence. The latter are more ambitious, having the forms of cups, vases, drinking vessels, and in one case a horn, and trinkets of all descriptions. The colours are opaque, and principally red, yellow, green, and blue and white; but other shades are known. A plaque found in London, enamelled with a Roman design in blue, red and yellow, on white ground, takes us a considerable step further, and is a production of which even mediæval art might be proud. These enamels have been found scattered wherever Roman civilisation extended, and even in Denmark outside its limits; but all the important examples are now in State Museums. A very fine Celtic example has, however, been lent by General Pitt Rivers, and will be found under No. 259, Case XIV. Some objects corresponding to what would now be called small trinkets were made in Gaul at the same time, as at Bibracte, but most of the Gallo-Roman enamels are of a bastard type—inlays of glass, just sufficiently melted to adhere to the settings. The Roman millefiori and other glass was often used for the purpose.

Entirely different in feeling are the much rarer British enamels on copper, made for the adornment of shields and helmets. These were produced to replace the red coral studs, which Pliny mentions as worn by the barbarians of the ocean until, owing to the demand for them in India, they became so scarce as to be unattainable. The studs, ready enamelled, were applied to the armour, and were invariably of blood-red colour. Generally the red was fused on to a hatched surface of bronze, but in one magnificent shield found in the Thames, and now in the British Museum, the red is cut into a geometric pattern by cloisons of gold. These peculiar gold cloisons link the British enamels directly with those appearing in Ireland soon after the Saxon appropriation of Britain, and two fragments of a crown found in Ireland,

prove that some of our skilled workers took refuge in the remoter Isle. The art of cloisonné enamelling, as is well known, continued to develop in Ireland, until it exhibits, perhaps, the most masterly technique ever obtained. The mention of the Ardagh Chalice must suffice. In this the enamels are transluscent cloisonné on silver and gold. This, however, is only one of the great group of Irish shrines reliquaries, missal covers, croziers and crosses, similarly decorated, in which enamels, both cloisonné and champlevé, figure as applied gems. A curious fragment, with opaque enamels of yellow and green, has been sent from Ireland, and is numbered 260 in Case XIV., but the real beauty of the Irish enamels can only be appreciated by those who have the opportunity of seeing them in their native home in Dublin. Not less remarkable is the gold cloisonné work produced by Celtic hands in England under the Anglo-Saxon rulers. Examples, such as the Alfred Jewel in the Ashmolean at Oxford, or the three brooches in the British Museum, two with portraits, are of extreme rarity. They introduce translucent blues and greens, with opaque tinted enamels for the flesh, and yellow enamel for the hair. Two are mounted in most delicate filigree settings. It is probable that many more of these English enamels exist on the early shrines of the Continent, whose gems, comprising Greek cameos and Oriental pearls and sapphires, amethysts and crystals, were collected from every quarter of the globe. The extreme delicacy of the gold cloisonné patterns, immersed in translucent green and blue, on which flecks of opaque yellow are, in two instances, floated, should serve to identify them.

We look in vain for any similar proof that the art of enamelling was flourishing on the Continent of Europe at this early date either from existing objects or unmistakable documentary evidence. Byzantium has hitherto been regarded as the earliest seat of gold cloisonné enamelling, but no known

specimen can be assigned an earlier date than the tenth, or perhaps even the eleventh century. All the evidence of the existence of the art at an earlier period depends on small enamels set as gems, few of which appear to have a Byzantine character, whilst these few may have been later insertions; or on some obscure passages which may apply equally to pictures on gold leaf enclosed between two thicknesses of glass. No actual specimen exists earlier in date than the pectoral cross in the South Kensington Museum with the portrait of a saint on a translucent emerald ground. An exquisite specimen of the finest kind of Byzantine cloisonné enamel, with the head of St. Paul from a Textus, will be found in Case XIV., No. 238. Most of the later Byzantine enamels are very mannered and largely composed of rectangular cells. Next in antiquity are the German enamels, and perhaps the strongest evidence of the antiquity of enamelling in Byzantium, is the fact that the art appeared in Germany very soon after the marriage of Otho with the Greek Princess Theophanie in 973. Gold cloisonné, whether imported from East or West, was soon abandoned in Germany, and the champlevé, applicable to baser metal, introduced. For some time, however, the more delicate divisions of a work continued to be in cloisonné, breaking up the large champlevé cells, as we see in the beautiful Soltikoff reliquary, in the South Kensington Museum, dated 1150. This peculiarity, together with the number of colours placed in juxtaposition and often shaded, distinguish Early German enamels from those of Limoges. There is also a peculiar crispness about the foliage, a want of artistic feeling in the designs and choice of colours, greens and yellows generally predominating, that makes the recognition of at least typical German enamels very easy. A few rectangular plaques, with enamelled figures on metal ground, a book cover, and a fine, and probably unique, North German flabellum, in Case No. 1, rather

inadequately represent the German School of Enamelling in the present Exhibition.

Of more doubtful provenance is the curious set of four small plaques purchased by Sir Charles Robinson in Spain. These closely resemble the brilliant triptych from Alton Towers now in the South Kensington Museum. Though Sir Wollaston Franks is inclined to regard the latter object as German, it has been with some considerable expressions of doubt; and there is *prima facie* evidence in favour of both being English. They bear a certain resemblance to the two magnificent Ciboria, Nos. 48 and 53, in Case III., and kindred objects. One of these, lent by Lord Balfour of Burleigh, is carried back traditionally to the time when it was possessed by Malcolm Canmore; while the second is believed to be from Malmesbury Abbey; and a third bowl, whose beauty has unfortunately been impaired by the fire at Warwick Castle, was found in a brazier's shop in London early in the last century. These are richly enamelled in a variety of blues, greens and other colours, a twining stem and foliage breaking up the ground into a series of medallions, each with small engraved figures from the Old or New Testaments, with appropriate Leonine verses, and exquisite foliage of 12th century type. Nothing like this is known abroad, and they agree exactly in drawing and feeling with English contemporary glass and illuminations.

The name of Limoges as a seat of manufacture is first heard of towards the beginning of the third quarter of the 12th century, and few, if any, actual objects can be shown to be of earlier date. From the first, it appears to have been a "fabrique" producing wholesale and for export. The workers were humble artisans setting about their task as quickly and economically as possible, and incapable of correctly copying the inscriptions given them to reproduce, and still less able to invent and attach legends or verses to the objects which they were in the habit of turning out by the dozen.

The most important objects of Limoges work are the pyxes and reliquaries, in form of edifices with high-pitched roofs, of which several splendid examples are in the Collection, notably those contributed by Mr. Taylor, No. 56, the Duke of Norfolk, No. 25, Lord Zouche, No. 32, and the Society of Antiquaries, No. 57, in Cases I., II., and III. Other objects, of which several remarkable specimens are exhibited, are the croziers, crosses, missal covers, and pyxes, especially those in form of a dove. The distinguishing marks of colour in Limoges work are the Lapis blue for the ground, and a smaller use of yellow with green, and red with Lapis blue, light blue, and white, for the ornament. The drawing of the figures is stiff, and often but indifferently executed. They are either metal engraved, set in an enamelled ground, or the reverse, or as frequently cast in high relief and applied. The general effect produced is rich and brilliant, but on examination the work is often found to be coarse and monotonous. After enjoying a long period of popularity throughout the 13th century, Limoges work fell into complete disfavour in the 14th, when its production ceased. All the pieces exhibited are made for ecclesiastical use, except perhaps the two bowls or "gémellions" for washing hands, Case I., Nos. 12 and 13. The effigy of William de Valence in Westminster Abbey, it will be remembered, is Limoges work of about 1296.

Very little is known regarding the early Italian enamels, though a record exists relating to some at St. Cassian produced under Abbot Didier in 1058. Theophilus praises Tuscan enamelling, and a relic of it is supposed to be preserved in the cover of the Evangelistarium of Ariberto of Milan of the 11th century. John of Pisa decorated the altar of Arezzo with enamelled silver plates in 1286. The Pistoja altar frontal is famed for its translucent enamels; and those of the reliquary of Ugolino of Siena, 1338, are brilliant masterpieces. The brothers Pietro and Paulo d'Arezzo produced a beautifully enamelled reliquary in 1345. In fact, during the 14th

and 15th centuries, all Italian goldsmiths, and even sculptors and painters, were enamellers. Among many that have been especially praised we find Amerighi, Pollaiuolo and Francia. The processes used were chiefly "champlevé" and "basse-taille"; the latter is supposed to have been invented in Italy. This consists, as we have seen, in bold chasings in low relief, either in gold or silver, floated over with transparent enamels of various hues, the varying depths of the chasing and of the overlying colour giving a beautifully graduated light and shadow. Later, we find "incrusted" and also "painted enamels" in Italy, of the style soon after adopted at Limoges and exploited for over three centuries.

Though, however, enamelling was always practised in Italy, no distinct schools of enamelling have been identified, nor are Italian enamels very easily recognisable, like the styles of Limoges. The Italian origin of almost each piece has thus to be determined on its own merits. The pieces most generally met with are small plaques used as appliqués for crosses, reliquaries and bindings, the figures deeply incised in metal, and the lines filled with black or red enamel or niello, on a ground of deep blue. A ciborium and two crosses, decorated with such appliqués, will be found in Case III., Nos. 49, 61 and 62. The exquisite little diptychs in basse-taille in Case XIV., Nos. 219 and 231, however, are not Italian, but French and English. Several more of these remarkably fine objects, in silver, are in the South Kensington Museum, most of them found in England; and it is difficult to resist the conclusion, from the character of the designs, that they are indigenous art. In the end Case No. XV. will be found a number of small champlevé shields and badges, such as were used in mediæval England on belts and scabbards, horse-trappings, etc. Many have lost their enamel, but a few still preserve it, and perfect examples still exist on some of the tombs in Westminster Abbey, and the effigy in the Beauchamp Chapel at Warwick.

Besides the fine series of enamelled jewelry, lent by Sir Charles Robinson, many superb specimens will be found in Case XIV. The clock in blue and gold in the centre, contributed by the Earl of Home, No. 243, is in every way a masterpiece of the goldsmith's art of the 16th century, and is additionally interesting as bearing the badges of Diane de Poictiers and her royal lover. It is probably Parisian. Perhaps the most remarkable series of objects are the five vases of various semi-precious stones, with gold mounts, encrusted with enamels of marvellous delicacy, in Case XIV. They are Italian work of the 16th century, of the very finest character, all by the same hand, possibly Benvenuto Cellini, and as a series probably unequalled. They are lent by the Duke of Devonshire. Of scarcely inferior interest is the ivory casket, No. 248, with blue and silver strap-work powdered with the lions and fleur-de-lis of England and France, which remained in the possession of the descendants of James I., until the last of that Royal line died in Rome. Three large votive jewels of solid gold, Nos. 240 to 242, crowded with enamelled figures in full relief, magnificently executed, form a probably matchless group. Two represent the Adoration of the Magi, and the third an emperor trampling on the infidel, and all appear to be exceptionally splendid work of the North Italian Cinque Cento. The two larger examples are owned by Mr. Salting, and the third by Sir T. D. Gibson Carmichael. Of jewels for the person there are several notable examples, particularly the large pendants lent by Lord Clanrikarde and Mr. Boore, Nos. 239 and 233, the casket-shaped pendant belonging to Sir T. D. Gibson Carmichael, No. 246, and the beautiful St. Michael, No, 235, lent by Mr. David M. Currie, perhaps one of the finest Italian jewels known. English enamelled goldsmith's work is chiefly represented by the miniature Cases lent by Her Majesty, Nos. 226 and 256, the Duke of Rutland, No. 225, and others. The pair of stirrups, No. 217, Oriental in form, but enamelled and nielloed in gold and silver by Italian

artists, are also among the remarkable treasures in this Case, nor should the superb early 16th century Italian gold-hilted sword, No. 249, or the magnificent German enamelled cutlery, Nos. 252 to 254, belonging to Mr. Salting, and Mr. Rosenheim's spoon, No. 232, be overlooked.

The small Cases (XII. and XVa.) of objects lent by Mr. Taylor and Mr. Lowengard illustrate a remarkable school of decorative painted enamel, usually termed Venetian. The vessels of beaten copper were coated in white, over parts of which a rich blue or green was painted, with, perhaps, a few spots of opaque red or turquoise to imitate jewels, and then the whole was covered with rich arabesque patterns in gold leaf, producing a sumptuous effect.

In the end Case (No. XV.), is perhaps the most important group ever brought together, of a school of enamelling on brass practised during the 16th century in some part of the Midlands of England. The enamels are coarse and opaque, and appear to have been restricted to candlesticks and fire-dogs, cast in brass, and of a limited range of design. The most frequent is a flower pattern covering the entire object, with the sunk parts filled alternately with either blue and white, or green and white, though black or purple with white are not unfrequently used, or more than two colours together, as in the dogs lent by Mr. Stopford-Sackville. The richness is gained by the golden hue of the raised pattern in brass dividing the enamels, which actually reproduce in technique, after the lapse of over 1,000 years, the old Roman British enamels.

J. STARKIE GARDNER.

PAINTED ENAMELS.

ALMOST remarkable development or extension of the art of enamelling took place in France at the extreme end of the 15th and beginning of the 16th century, owing to the invention of painted enamels, or, more strictly speaking, painting in enamel.

Questions of origin in the arts are proverbially difficult to determine; and, if the matter were of sufficient importance, the discovery of enamel painting might, no doubt, be discussed at as great a length as the invention of printing. The origin of painted enamels has been assigned by some authorities to Italy instead of to France; but practically the new art was undoubtedly almost exclusively French, and restricted to Limoges, which had been the great centre of champlevé enamel work for commercial purposes during the 13th century. It may be readily admitted that the Italians were at least as early as the people of Limoges in discovering what is the essence of the process of painting in enamel—viz., the power of so regulating the heat of the furnace, and controlling the melting point of the enamel by adding to the quantity of flux, that successive paintings can be fired without melting the enamel already on the piece. We have evidence in support of this view in four very interesting specimens of North Italian (probably Milanese) work contributed to the present Exhibition. No. 201, Case XI., lent by Mr. Salting, consisting of three circular medallions fixed in a crescent-shaped silver plate, is, evidently, from its style, earlier than any painted Limoges of which the date can be fixed with certainty; and, as might be expected from the predilection of the Italians for translucent enamel, it is executed on a translucent ground and by a very simple process of a single painting. Another 15th century Italian specimen, contributed by Sir Charles Robinson (No. 19, Case XIII.), and possibly

by the same hand as Mr. Salting's piece, is, however, painted upon a dull black ground. A third example, doubtless from Milan (No. 2D in the same Case), is a little work of singular beauty, and bears the unmistakeable impress of the art of Leonardo da Vinci. It tempts one to the conjecture that the ever active mind of that singular genius may have suggested the first attempts at painting in enamel. The fourth example (No. 202, Case XI., belonging to Mr. Salting) is a work of great refinement, apparently of the same school.* It shows a further attainment, technically, than the other specimens; but we clearly see that the process was still entirely tentative. The enamel painting is not completely melted, as the workman did not fully understand the use of the flux, and feared that the enamel foundation would become fused at the second firing. Imperfect, however, as the work may be technically, it more than holds its own amongst the more expert French work with which it is placed.

The Italians do not seem to have carried the technique of enamel painting further than the last-mentioned example indicates;† and great weight may be attached to the arguments advanced by Mons. De Laborde in support of his view that the real origin of painting in enamel, in France, at all events, was the practice of painting in enamel colours on window glass, which was carried to such perfection in Western Europe in the 15th century. He rightly insists upon the technical identity of the two processes, and points out that, without changing the arrangement of his workshop and without modifying in any important point the composition of the enamels or the implements of his trade, the glass painter could

* With the examples here mentioned should be compared the four medallions with heads in grey on a brilliant crimson ground, in the British Museum. They are described officially as North Italian, c. 1480, and may be reasonably assigned to the school of design of Leonardo, who settled at Milan about 1482.

† The large plaque of the Crucifixion, in the British Museum, bearing the name Joannes Ambrosio de Landriano, must belong to the latter half of the 16th century and be an imitation of Limoges work.

become an enameller by the simple process of substituting a plate of metal for a pane of glass. It is to be observed that the effects aimed at by the early Limoges painters in enamel are the same as those achieved, with such brilliant success, by the glass painters. The utmost spendour of pure and jewel-like colour, with imitation of actual precious stones in decorative borders of all kinds, was aimed at. An opaque white ground, produced by the use of oxide of tin, formed the foundation for, and gave brilliancy to, the translucent colour laid over it. The flesh tints were painted—one might almost say modelled—in nearly opaque white colour over a purplish foundation, a method which may be compared with that known in pottery as *pâte sur pâte*, the shadows being produced by the background showing through the semi-translucent painting above.

The earliest known painter in this brilliant method, so well adapted to the nature of the material, was Nardon Penicaud, who was probably born in 1474, and was still living in 1539. His tablet (about 1 foot high and 9 inches wide), representing the Crucifixion with angels, and the instruments of the Passion, is the earliest dated piece of painted enamel and bear the inscription: "*Nardon Penicaud de Limoges hoc fecit prima die aprilis anno milesimo v° tercio* (*i.e.*, 1503). As regards design, it is purely French Gothic, like the splendid triptych from the Hamilton Collection, contributed to the present exhibition by Mr. Barwell (No. 150, Case IX.), and attributed with good reason to Nardon himself.

The no less resplendent crucifixion, lent by Mr. R. C. Fisher, No. 142, Case VIII., is probably of rather later date, and is by one of the followers of Nardon. Judging by the well-known Paris Books of Hours, we should expect the influence of German design to be felt in enamel painting in the earliest days of the 16th century; and we have an instance of this in Mr. Barwell's Adoration of the Magi (No. 151,

Case IX.), with a powerful and unusual scheme of colour. The influence may, however, in this particular case, be indirect, as the chief elements of the composition are to be found in a cut from a Book of Hours, by Simon Vostre, figured in Humphrey's History of Painting (p. 134). The designs of Albert Dürer were soon turned to account by the Limoges enamellers, as may be seen by the plaques with scenes from the Little Passion, lent by the Earl of Home (Table Case XI., Nos. 181, etc.). The prints were issued in 1512, and the enamels, some of which show traces of the purple tone of flesh painting peculiar to the school of Nardon Penicaud, were probably painted soon after that date. They are remarkable for the extreme richness of effect produced by the lavish use of very fine gold hatchings, and deep crimson and blue colour. A plaque of this series, now in the British Museum, had wandered as far as Abyssinia, and is shown mounted in an Abyssinian metal case.

The high note of colour struck by Nardon Penicaud and his school was kept up to a considerable extent by Léonard Limousin, whose works bear dates from 1532 to 1560, and who has not unfairly been called the Prince of Enamel Painters. In evidence of his brilliant key of colour, we may point to Mr. Barwell's Plaque (No. 145, Case VIII.), interesting in artistic treatment as well as in subject, and to Mr. Davis's Cumæan Sibyl (No. 205, Case XI.), which is a full-length version of one of the series of Sibyls by the same hand in the British Museum. Mr. Salting's salt, more especially the portrait-like head within the cup of the salt-cellar (No. 174, Case X.), is also noteworthy.

It was, indeed, in the domain of portraiture that Léonard Limousin achieved his highest triumphs, and one of the most exquisite specimens of his skill is the portrait of Queen Claude (in Case X., No. 176), lent by Mr. Salting. The portrait of her husband, Francis I. (No, 175), by the same painter, and belonging to the same owner, is no less valuable in its way. Léonard was a

painter in oil, as well as an enamel painter, and he strictly adhered in his enamel painting to the technique proper to that art, which is very similar to that of oil painting. The same may also be said of one of the ablest of the Limoges enamel painters, who was also an oil painter—Jean Court dit Vigier, the painter of the Mary Stuart Cup and the Henri II. Plateau presently to be mentioned.

Next to Léonard Limousin, in the series of enamel painters in colours, may be mentioned the prolific artist, Jean Courteys, who is strongly represented in the present Exhibition by the two beautifully formed Ewers (Nos. 156 and 160, and Case IX.), lent by Sir T. D. Gibson Carmichael and Mr. Borradaile respectively, and by the exceptionally fine candlesticks in the same case, Nos. 158 and 159, lent by Sir Samuel Montagu, as well as the worthy companion (No. 163), lent by Mr. J. E. Taylor.

The reputation of the Courteys family for brilliant colour is splendidly maintained by the imposing specimen (No. 143 in Case VIII.), the work of Martial Courteys, lent by Mr. Borradaile, reproducing Albert Dürer's grand design of the Woman on the Dragon, from the Apocalypse. It holds its own close to one of the richest specimens of the school of Nardon Penicaud, No. 142. The excessive use of metal foil which so eminent a master as Léonard Limousin did not altogether exclude from his practice, led to crowded compositions, and the ultimate degradation of the most brilliant form of enamel painting, as may be seen in some of the latest works of the Courteys family.

It will be convenient to deal separately with the characteristic class of enamels painted in *grisaille*, which are very completely illustrated in our Collection. The method of execution is by painting in white opaque enamel upon a lustrous black ground, relieved with delicate gold ornamentation. They show for the most part the influence of the Italian Renaissance; and the absence of colour is a direct expression of the mode of the revival of ancient art, which

unfortunately came back to the world deprived, by the effects of time, of the rich adornment of colour that originally characterised it. With the decay of the feeling for beautiful colour in the 16th century, there came, however, in France or elsewhere, a finer feeling for form and drawing; and the grisaille of Limoges affords some of the choicest specimens of the enamellers' art.

The artists who first practised in grisaille were probably the family of Jean Penicaud, the most distinguished member of which was Jean Penicaud II. The Committee has been fortunate enough to secure one of the finest specimens of this master, the Tazza and cover (No. 76, Case IV.), lent by Mr. Whitehead, as well as three important plaques of large size (Nos. 153 and 154, Case IX. and No. 117, Case VII.), lent by Mr. Barwell.

Léonard Limousin, whose brilliantly coloured work and portraiture we have already mentioned, is no less eminent as a painter in grisaille, and in point of date hardly later than Jean Penicaud II. The six plaques with the story of Cupid and Psyche (Case X.), lent by Mrs. Vivian and Mr. Barwell are amongst the finest work produced by Limoges, and the two large roundels over the fire-place, after famous designs by Raphael (Nos. 64 and 65), lent by Mr. Salting, are also exceptionally important pieces.

For most visitors to the Exhibition the most interesting work in painted enamel will doubtless be the cup made for Mary Stuart on her betrothal to the Dauphin (No. 157, Case IX.) and the plateau with the portraits and monograms of Diane de Poictiers and Henri Deux (No. 67, Case IV.) The first of these works is of the most refined beauty of form and painted with exquisite finish; and the second is not inferior to it; indeed its border of grotesque figures, imitated from similar designs in 13th century French or English MSS., is perhaps the most spirited piece of enamel painting which has come down to us. The cup is the signed work of Jean de Court dit Vigier; and the plateau is doubtless by the same master, as

also is the Duke of Devonshire's Dish (No. 105, Case VI.), with a splendidly drawn version of Giulio Romano's Dance of the Muses.

Better known than Jean Court dit Vigier as a painter in grisaille is the prolific and able painter Pierre Reymond. Several fine specimens of his handiwork are contributed by well-known owners. Amongst them may be noticed Lord Malcolm's Hanap (No. 110, Case VII.), the hexagonal Salts dated 1547 (Nos. 161 and 162, Case IX.), and the Plates (Nos. 79 and 81, Case IV.) dated 1566. His coloured work is represented here by the oval plaques (Nos. 83 and 84, Case IV.), from the Museum of Practical Geology; and the Deposition, after Raphael, lent by Mr. J. E. Taylor (No. 148, Case IX.).

Pierre Reymond and some other painters in grisaille seriously diminished the charm of their work by imitating the method of wood-cuts and engravings; giving shadow by means of hatched lines (made either with a point of the brush or a metal point) instead of by allowing the black ground to show through the white enamel. In this connection, it may be worth mentioning that grisailles are stated by some writers to have been produced by what may be called a method of wiping and scraping out; a film of white enamel being passed over the black foundation, and the design produced by removing the film to the extent that shadow is required. The evidence as to the use of this method is not very convincing, and the effect could be produced with much greater facility by the ordinary method known in pottery as pâte sur pâte.

Perhaps the finest display of the resources of Limoges grisaille painting is afforded by the famous triptych of Martin Didier Pape, lent by Sir H. Naylor-Leyland (No. 70, Case IV.). As it is fully described in the Catalogue nothing more need be said about it here, except to allude to the unusually delicate quality of the grey resembling that of Mr. Taylor's Tazza (No. 97, Case V.).

The only other enamel painters to be mentioned in this summary notice are Pierre Courteys and Kip. The former is the author of the great plaques for the Chateau de Madrid, built for Francis I., which are now in the Cluny Museum. He is represented in our Exhibition by a very fine signed plateau (No. 134, Case VIII.) lent by Mr. Salting. The Committee regret that they cannot show the reverse of this important piece. Kip was a painter of very delicate and minute work, many specimens of which are included in the Exhibition, chiefly from the splendid collection of Mr. Salting.

One piece of painted enamel, Mr. Salting's double plaque, No. 236, has been put with the jewels, in Case XIV., on account of its rarity and gem-like quality. It appears to be French work of the earlier part of the 16th century, and technically resembles Lord Home's splendidly coloured plaques, after Albert Dürer's Little Passion, in Case XI.

In addition to the two royal pieces (No. 157, Case IX., and No. 67, Case IV.), the two plaques (Nos. 140 and 145, in Case VIII.) may be pointed out as made for distinguished owners; and the four charming caskets of the middle of the 16th century, the finest period of painted enamel, in Cases IV. and VIII. should not be overlooked.

With regard to the attribution of painted enamels to particular masters, the course adopted in the present Catalogue has been not to assign the piece positively, except upon the evidence of a signature or initials; in other cases the words "apparently," or "probably," are used to qualify the attribution. The legends and inscriptions have been exactly transcribed with all their curious and often interesting blunders.

ALFRED HIGGINS.

CATALOGUE.

MEDIÆVAL ENAMELS.

Case I.

1 BREVIARY, early 13th century, with gilt metal cover, filigree border set with jewels, and an enamelled plaque in the centre. Height 7½, width 5⅛. The enamel German. Champlevé, of the 12th century.

A figure of St. Andrew. The head in metal incised and lines filled with red against a blueish-grey nimbus, the drapery enamelled, of different shades of blue and green, very mottled, and borders of metal lined in with red. The background is plain gilt metal, engraved with round-headed arch, and the inscription ST. ANDREAS. The plaque is itself but 5½ inches long and 2⅜ wide, the filigree border occupying the rest of the cover.

Lent by the Earl of Crawford and Balcarres, K.T.

2 FLABELLUM, 11½ inches diameter. North German. Late 12th or early 13th century.

A cross, within a circle, with radiating chased and pierced gilt brass filling-in. The centre of the cross forms a boss set with a crystal, and the arms have applied finely enamelled plaques, covered with a small pattern of rosettes in white and yellow on blue ground; the extremities of the cross are domed bosses of metal, and the pierced pattern a 12th century Iris scroll, and geometric leaf border. The circle bears eight enamelled plaques, with crystals between, of varied design and colouring; greens, yellows, blues, red, and white being employed, and all shaded in the usual way of German enamels. On the outer margin of the ring is a fretwork border. This is a rare object, although there are three of similar work at Hildesheim without enamel.

Lent by Mr. Charles Davis.

3 LIMOGES PLAQUE, 7¾ inches long by 4¼ inches wide, in ebony frame. Champlevé. 13th century.

The figure of the Virgin and Child, crowned. Cast and chased in full relief on a background of champlevé gilt scroll-work on pale blue ground, with a red line border.

Lent by Mr. Jeffery Whitehead.

4 to 6 THREE SQUARE PLAQUES. German champlevé, 12th century. Manchester Art Treasures, Vitreous Art, pl. 6.

Alexander the Great going to visit the birds in a car drawn by gryphons. The subject is derived from the romance written by a Byzantine, Simeon Leth, about the middle of the 11th century. The background is in metal, as well as the faces and hands which are boldly incised. The dresses are in enamel, shaded abruptly, with a preponderance of green and yellow. The gryphons are in shaded blueish grey, with party-coloured wings, the grey being highly characteristic of this school. The tunic is blue, with gold diaper, the chariot red, yellow, and green, and the clouds formed of wavy bands of six different colours, the whole bordered by narrow bands of grey and white, and inscribed Alexander.

The second plaque is similar, representing Samson and the lion. Samson is in green tunic, pale blue mantle, and yellow stockings; the lion is green, with a curious polychromatic tree behind.

The third represents a man with packs on a camel; probably adapted from an Oriental design.

Lent by Lord Llangattock.

7 SERIES OF FOUR PLAQUES, mounted together, illustrative of the Life of Christ. Rhenish Byzantine. Champlevé enamel. 12th century. Acquired at Burgo de Osma, Spain.*

Lent by Sir J. C. Robinson.

8 PLAQUE, 5 inches long by 3⅜ inches high. Probably English. 13th century.

St. Paul let down from the walls of Damascus in a basket. The figures and the city, represented by a 12th century castellated building, are in incised metal gilt. The ground is apple green, the windows and landscape in shades of blues, greens, violets, yellow and white, and St. Paul, in a curious basket, has a turquoise nimbus. Along the top is the inscription AFRIBVS DIMISSVS . E . IN SPORTA. From the Acts of the Apostles, cap. ix. In the Vulgate: "Accipientes autem eum discipuli nocte, per murum dimiserunt eum submittentes in sporta."

Lent by Mr. J. E. Taylor.

---

* Description furnished by the owner. There is much to be said for the view that this may be an English work. It is undoubtedly by the same hand as the triptych from Alton Towers and now in the South Kensington Museum.

9 & 10 TWO PRICKETS, gilt. Height 9 inches, diameter at the base 6 inches. English or French. 13th century. Spitzer Collection, Nos. 35 and 36, pl. xi.

The pan is circular, enamelled with a small border of white and red on blue. The stem is engraved with a scale pattern, and has a knop enamelled with conventional birds on the metal within circles. The facets of the triangular feet have grotesque dragons in pairs, with engraved wings and scrolled foliated tails, in metal, on a ground dimidiated in two shades of blue with pale spots. The feet are claw-pattern with masks at the springings.

Lent by Mr. J. E. Taylor.

11 PRICKET, height 7½ inches, on triangular foot. English or French of the same fabrique as 9 and 10. Late 12th or early 13th century.

The pan is circular and slightly conical, with eight small marginal projections. It is ornamented on the underside with an ivy scroll in light and dark blue enamel. The stem is cylindrical, scaled, having a central knop with an Iris pattern in shaded blues. On the facets of the triangular foot are enamelled dragons of 12th century character, superbly designed and admirably filling the spaces. One of the dragons has the incised markings in red and the other in black, on a deep blue ground with light spots. The claw feet and masks are similar to those of Nos. 9 & 10.

Lent by the Museum of Practical Geology.

12 & 13 A PAIR OF BASINS of copper. Champlevé. Diameter 8¾ inches. Limoges. 13th century.

A round medallion occupies the centre of each. On one is a knight charging, and on the other an archer. The remainder of the inside of the bowl is decorated in one case with a quatrefoil ornament with groups of figures, and in the other with eight shields of arms.

These basins were made in pairs, and are, contrary to the usual practice at Limoges, decorated with secular subjects. The one without a spout was held before the person by the attendant, who poured water over the hands from the other. The rough usage these basins were apparently subjected to has invariably resulted in the obliteration of almost all traces of gilding.

Lent by Mr. J. E. Taylor.

14 ENAMELLED PLATE, found at St. Albans, 4½ inches diameter. Late 13th century.

The plate is hexagonal, raised in the centre, with six quatrefoils, containing shields. The charges are alternately azure, a lion rampant or, and bendy of six or and azure, a bordure argent.

Lent by Mr. William Page.

15 LIMOGES PLAQUE, 11¾ high, 7½ wide. Cover of a Missal. Champlevé. 13th century.

The Crucifixion. The figures incised metal, with the heads applied and in relief, comprising the Virgin, St. John, and two angels. The cross is in two shades of green; the background lapis blue, traversed by three bands of turquoise with gold scrolls in place of the usual rosettes. The border has ten square medallions of angels, on a turquoise ground, and the scrolls between are blue. *Lent by Mr. J. E. Taylor.*

16 LIMOGES PLAQUE, with border of repoussé brass, 11¼ inches high, 9 inches across. Cover of a Missal. Champlevé. 13th century.

Christ in Majesty, within a vesica. The figure incised metal, with the head applied and in relief, on a lapis ground, broken up by discs and rosettes. Outside the vesica, filling the angles, are the signs of the Four Evangelists, in metal, on a paler blue, a parting of turquoise between the grounds, and a waved border of green forming the edge. Beyond this is a raised border with an embossed or stamped scroll pattern.

Lent by Mr. George Salting.

17 PYX, cylindrical, with conical lid, surmounted by a cross, height 3¼ inches, diameter 2⅝ inches. Limoges. 13th century.

On the cover, three circles, with quatrefoil ornaments, on turquoise ground, and partly red and white, alternating with three shields canting, a deep blue filling the intervening space. The box is similarly decorated.

Lent by Mr. Jeffery Whitehead.

18 PYX, similar in form, originally surmounted by a cross; height 3¼ inches, diameter 2½ inches. Limoges. 13th century.

Two oval bands in turquoise blue enamel are carried over the box and the lid, and enclose two white medallions with I.H.S. and XPS. The remainder filled with metal scroll-pattern foliage on blue ground.

Lent by Mr. A. Cock, Q.C.

19 LIMOGES PLAQUE, 12 inches high, 6¾ inches wide. Cover of a Missal. Champlevé. 13th century.

The Crucifixion. The figures, comprising the Virgin, St. John, and two angels above, and a small half-figure beneath, typifying the Resurrection, are in incised metal, with the heads applied, and in relief. The cross is green, and the rest of the ground, chiefly lapis blue, broken up as usual with rosettes and discs, and two horizontal bands of turquoise. The border, one inch wide, comprises fifteen small medallions of angels in metal, on lavender ground, separated by scroll-work on lapis ground.

Lent by the Earl of Crawford and Balcarres, K.T.

20 & **21** TWO CANDLESTICKS, with sockets, originally prickets. English or French and of the same fabrique as 9, 10 & 11. Height 9 inches, diameter 7¼ inches. 13th century.

These are identical in form with Nos. 9 to 11, but somewhat ruder and more massive, and have lost their gilding. On the pan is a border of dark blue between low trefoils of green and white. The stem is finely engraved with a rich 13th century foliage design. The knop is decorated with birds, and the facets of the triangular base with two lions regardant supporting round medallions, on which are warriors armed with club and buckler. The designs are engraved in metal, on a green ground within the medallion, and dark blue dotted with white behind the lions. The feet and masks are similar to those of Nos. 10 & 11, but ruder.

Lent by Mr. W. Jerdone Braikenridge.

22 A PRICKET, height 1 foot, on spreading hexagonal base, enamelled with armorial bearings. Probably Italian. 14th century.

The armorial bearings are surmounted by badges with winged griffins. They are the coats of Orsini, surmounted by a Cardinal's hat, of Aldobrandini, and the City of Florence, twice repeated. The remaining details are similar to No. 23.

Lent by Mr. George Salting.

23 A PRICKET of similar form. Probably Italian. 14th century.

The spike, of copper, is large, about 9 inches high, tapering and hexagonal; the base is tent-shaped, bearing hexagonal shields of arms, and quatrefoils, enamelled borders, and winged monsters. The ground is a cobalt blue, the quatrefoils alternately green and pale blue; while a bright red, approaching to scarlet, occurs in the charges of the shields and the borders.

Lent by the Museum of Practical Geology.

24 A PRICKET, gilt, 7 inches high and 4 inches diameter at the base. Italian. 14th century.

The pricket is round, 5½ inches high. The base is tent-shaped and hexagonal, with shields over quatrefoils on each facet, and at the angles, lions below and lions' heads above in metal engraved and gilt. The quatrefoils have alternately a red and a green ground, with oak leaves in metal, the rest of the ground being cobalt blue. The shields are alternately Azure, semé of fleurs-de-lis or, the coat apparently of a Bolognese family, and one not yet deciphered. The red of the latter, which is unusually fine, is also introduced in the border and the lions' heads.

Lent by Mr. J. E. Taylor.

25 LIMOGES CHASSE, 16 inches long, 9¾ inches high, 6¾ inches wide, of wood, covered with metal, set with gems and enamel plaques in champlevé. 13th century.

There are six applied quatrefoil medallions of enamel on the front, three on the cover, and three below, containing Christ in Majesty and the Crucifixion in the centre, with two angels, St. John and the Virgin on either side. These figures are in high relief in gilt metal. The rest of the ground is sheet metal, lightly engraved and gilt, with many gems, the larger rock-crystal, and the smaller paste sapphires, and small turquoises. At each end are two angels in relief, applied, on a champlevé plate of architectural design, filled in with scroll-work on a blue ground. The back has similarly six angels in relief on a champlevé of circles and scrolly foliage. The enamel is coarse, not having filled the cells, or been ground and polished as usual, but left with the fire glaze. The colours are pale blue, green and turquoise, heightened where there are flowers, with a little dull red, white and black. There are neither feet, nor cresting to the ridge.

Lent by the Duke of Norfolk, K.G.

Case II.

26 CIBORIUM, on slender stem, height 12 inches, diameter of bowl 4⅛ inches, and of foot 5¼ inches.

The domed cover and flat foot are arcaded, not in relief, to form six compartments on each; those on the cover enclosing scenes from the Passion, and a Pelican in her piety, twice repeated; and those on the foot angels, censing, and the Veronica twice repeated. The figures are incised metal, and the grounds alternately light and dark blue, the spandrels alternately red and blue. The bowl is decorated with angels in medallions, two on red, and two on blue. The stem is slender, and divided by a shapely hexagonal knop, and the cover is surmounted by a tapering cone, terminating in a similar but smaller knop.

Lent by Mr. Jeffery Whitehead.

27 LIMOGES CHASSE, 9 inches long, 8 inches high, 3¼ inches deep. 13th century. Champlevé.

On the front of the chasse and cover are three depressed semi-circular arches, in each of which is a rude figure of metal cast in relief and applied. The background is lapis blue, broken by the usual discs and rosettes, and a bold horizontal band of turquoise, with small gilt lozenges cutting through the centre. The ends are similarly decorated, but with figures not in relief; and the back is very richly diapered, with a large pattern of circles intersected by lozenges, enamelled in blues, green, black and white, with fine diapered red and blue border. The feet are plain rectangles, and the cresting small and simple, with three crosses.

Lent by Mr. J. E. Taylor.

28 * CIBORIUM, in the form of a dove, for suspension above an altar. Rhenish Byzantine. Champlevé enamel. Circa, 1200. Acquired in Spain.

Lent by Sir J. C. Robinson.

29 A QUATREFOIL APPLIQUÉ, 1¼ inches square. Italian. 14th century.

A figure of the Virgin, in incised metal, on opaque blue ground, with small rosettes and leaves of dull opaque red, margined by gilt metal.

Lent by the Castle Museum, Norwich.

30 KNOP from the stem of a chalice, of repoussé gilt metal, with small applied enamels. Italian. 14th century.

The six applied enamels are small roundels, with figures of Saints and the Crucifixion, incised in metal, on an opaque blue ground, with narrow red margin.

Lent by Sir T. D. Gibson Carmichael, Bart.

31 LIMOGES PLAQUE, from a bookbinding, 10½ inches high by 6⅞ inches wide. 13th century. Champlevé.

The Crucifixion. The figures are cast metal in relief and applied, but with their draperies filled in with rich champlevé enamels, lapis blue, turquoise, and red. The cross is not in relief, and is very broad, covered like the rest of the field with a lapis blue enamel ground, dotted with rosettes and discs of a great variety of form and size and concentrically enamelled. Beneath the feet of the Saviour is a small figure, not in relief, of Adam rising from the dead; and over the arms of the cross are the sun and moon in relief.

Lent by the Earl of Crawford and Balcarres, K.T.

---

* This description is furnished by the owner.

32 LIMOGES CHASSE, 11½ inches long, 9½ inches high, 4½ inches wide. 13th century.

This is of unusually fine quality. In the centre of the sloping cover is Christ in Majesty, in enamel within a vesica; the head, like those of all the figures on the front, is in relief and applied. On either side, framed in an arcade of three arches, are Apostles. On the chasse, in the centre, is the Crucifixion, with the Four Evangelists under arcades on either side. One end has a large figure of a saint in enamel, and the other is merely engraved, with an enamel border. The whole of the back is uniformly covered with a diaper of enamel circles enclosing quatrefoil rosettes.

The enamels are of exceptional brilliancy and finish. The colours are deep blue with turquoise high lights, a lavender blue with white, and an apple green with yellow, about equally distributed, with touches of a dull red. All the figures are enamelled, and all draped more or less in the dark blue, combined either with the green or the lavender.

The ground is of gilt metal, entirely covered with a fine chased scroll-work, giving it a rich matted effect. The cresting is the keyhole pattern, broken by three gems and two rosettes. *Lent by Lord Zouche.*

33 LIMOGES PLAQUE, from a book cover, 10½ inches by 5½ inches. 13th century.

The Crucifixion. The figures cast in relief and applied, on a deep blue background, with three figured bands of turquoise, and circles and rosettes, coloured concentrically, white, blues and red, dotted between. At the bottom are flame-like ornaments, also in red, white, blue and black.

Lent by the Earl of Crawford and Balcarres, K.T.

34 LIMOGES CHASSE, height 9 inches, length 7⅛ inches, width 3½ inches. Champlevé. 13th century.

On the front Christ in Majesty in a circle, an angel on either side above. Beneath, the Crucifixion and Two Evangelists. The figures are incised metal, the heads in relief and applied, upon a lapis blue ground with circles and rosettes of the usual character. At the ends are medallions of angels; and on the back, six angels within circles of turquoise enamel on lapis ground. Red is introduced in the border. The cresting is the key-hole pattern, with three spikes surmounted by balls.

Lent by Mr. Jeffery Whitehead.

35 CANDLESTICK, 9 inches high. Champlevé. Probably English. 13th century.

The stem and knop resemble those of Nos. 9, 10, 11, and the base though round, has beasts of the same character. Only traces of the enamels remain.

Lent by Rev. Dr. Jessopp.

36 LIMOGES CHASSE, length 7½ inches, height 9½ inches, width 3¾ inches. Champlevé. 13th century.

On the front cover, Christ in Majesty in the centre, and an apostle within an arcade on either side. Beneath, St. Peter and St. Paul. The figures are in incised metal, with the heads in relief and applied. The ground is lapis blue, with the usual circles and rosettes. At either end is an angel similarly treated ; and the back is lined into squares, containing enamelled rosettes on lapis ground. The cresting is the keyhole pattern, with three spikes surmounted by balls.

Lent by Mr. George Salting.

37 LIMOGES CHASSE, length 6¼ inches, height 6½ inches, width 2¼ inches. Champlevé. 13th century. From the Bateman Collection.

The front and back are decorated with circles enclosing blue stars, with a ground of pale blue diaper between. The ends have saints in metal on similar ground, and the sloping top is studded with pastes and rude figures, with keyhole-pattern cresting.

Lent by Mr. Wickham Flower.

38 BOOK-COVER, each leaf about 13 inches high, by 7½ inches wide. Russian. Late 17th century.

Metal plaques with subjects in relief, on a flowered champlevé ground, enamelled in green and blue, heightened with black. Purchased in Kharkoff.

Lent by the Earl of Crawford and Balcarres, K.T.

39 CRYSTAL CROSS, in metal socket and stand, to hold a spine from the crown of thorns. Height 10¼ inches. Florentine, c. 1480.

The socket is rectangular; with small but brilliant basse-taille enamelled angels, in green drapery and wings tipped with amber, on the back and front above a knop. On this knop are two small fleur-de-lis on blue ground, and two rosettes on red.

Lent by Sir T. D. Gibson Carmichael, Bart.

40 LIMOGES CHASSE, length 5⅜ inches, height over cresting 7¼ inches, width 2⅛ inches. Champlevé. 13th century.

The front is enamelled with 13th century foliage in colours, on lapis blue ground, round three paste gems. The ends have figures of saints in engraved metal, on blue figured ground; and on the front of the sloping cover is a broad enamel diaper. The back and rectangular feet are engraved metal, and the cresting plain.

Lent by the Museum of Practical Geology.

41 LIMOGES PLAQUE, in ebony frame, from a book cover, 9 inches by 4½ inches. 13th century.

The Crucifixion, the figures in incised metal, and the faces in relief: the cross is enamelled green with coloured foliage, and the background is lapis blue, with transverse bands of turquoise dotted red, and circles between.

Lent by Mr. Jeffery Whitehead.

42 CROZIER, height 12½ inches, diameter of crook 5 inches. Limoges. 13th century. From the Spitzer Collection, No. 63, plate vi.

The crook is in the form of a serpent enamelled with blue reticulated scales, enclosing two figures, Christ crowning the Virgin, seated facing each other. Both the upper and under sides of the knop are decorated with chased dragons, pierced out and laid upon it. The socket has three vertical bands of 13th century scrolled leaf work in metal on blue ground, between three dragons in relief with the tails rolled into rings just below the knop, and studded with small turquoises.

Lent by Mr. J. E. Taylor.

43 CROZIER, of same date, height 10½ inches, diameter 4½ inches. Limoges. 13th century.

The crook is formed of a serpent with reticulated scales in blue merging into scrolled foliage of 13th century type in the same blue, and enclosing St. Michael with enamelled wings. The knop is almost identical with that of No. 42; and the socket is similarly treated with foliage and dragons, but the enamel is partly turquoise.

Lent by Mr. J. E. Taylor.

44 PYX, similar in form to Nos. 17 & 18, but the top ending with a knob instead of a cross; height 3½ inches, diameter 2⅝ inches. Limoges. Late 13th century.

A scroll decoration, with large engraved conventional flowers, on a ground of deep blue.

Lent by Mr. Alfred Higgins.

45 A PLAQUE, in form of a pointed arch, 4¾ inches by 2½ inches. French Champlevé. 14th century. Spitzer Collection; 391 in Sale catalogue.

A figure of St. Lawrence, in incised and gilt metal, with red nimbus on a blue ground, dotted with small rosettes. Two spandrels are in deeper blue, and the border is red with gold turrets, alternately with blue lozenges enclosing rosettes. Perhaps the end of a reliquary.

Lent by Mr. George Salting.

46 LIMOGES CHASSE, length 9¼ inches, height 8 inches, width 3¼ inches. 13th century.

Each face, both of the chasse and cover, bears three quatrefoil medallions with figures of Christ, the Madonna, angels, &c., in incised metal on alternating red and turquoise grounds, powdered with fleur-de-lis. Between these is 13th century scroll-work on lapis blue. The ends are similarly treated. The cresting is a scroll design, with three spikes ending in balls.

Lent by Mr. Jeffery Whitehead.

47 MEDALLION, about 3 inches in diameter, in a gilt metal frame. 15th century. Northern French.

The Madonna and Child, and boldly drawn foliage, in incised metal, on a blue ground.

Lent by the Museum of Practical Geology.

Case III.

48 CIBORIUM AND COVER, circular, 7½ inches high to the top of the knob, diameter 6⅜ inches. Champlevé enamel on copper, gilt. Probably English. Early 13th century. South Kensington Loan Collection, 1874, No. 889. Scottish National Memorials, Glasgow, 1890; frontispiece and pages 45 to 53. The Royal House of Stuart, plate 6.

The form is identical with that of No. 53, but slightly greater in diameter. On the bowl are six medallions containing subjects from Old Testament history, and on the cover six similar medallions depicting events in the New Testament. Round the medallions are gilt scrolls bearing legends. The spaces between are filled with fine foliated ornament of the type more fully described in No. 53, on a ground of lapis blue for the bowl and green for the cover. The figures in the medallions are chiefly engraved on the gilt metal, but partly enamelled; a blue ground upon the cover, and green on the bowl. There is a somewhat free use of red in this example, but it lacks the beautiful turquoise ground seen in No. 53.

The borders round the base of the cover, and the rim and foot of the bowl, are of scroll and leaf patterns enamelled in blue and green, red, white

and blue ; and red, white, green and blue. Inside is a medallion, 2¼ inches in diameter, of Christ with an archbishop's cross, giving the benediction, enamelled in colours, with shaded turquoise blue nimbus on a lapis blue ground and white trefoil dots; at the bottom of the bowl is an Agnus Dei.

Each of the subject compositions is indicated by Leonine verses.

The Circumcision. Sarah, Isaac, Abraham. PRECESSIT LAVACRVM SACRVM SACRA CIRCV̄SIO.

The procession of Abraham and Isaac to the sacrifice. LIGNA PVER GESTAT CRVCIS VNDE TIPVM MANIFESTAT.

Abraham restrained by an angel. ANGELUS ABRAAM ISAAC. TEMPTANS TEMPTATVS, ISAAC ARIESQVE PARATVS.

Samson breaking out of Gaza. SAMSON DE GAZA CONCLVSVS AB HOSTIBVS EXIT.

David slaying the bear. VRSVS OVEM LEDIT DAVIT IVVAT HV̄C Q. Q. CEDIT.

Elias ascending to Heaven. IGNEVS ELIAM CVRRVS LEVAT AD THEORIAM.

Those on the cover are the antetypes of the last described.

The baptism of Our Lord. BAPTIZAT MILES REGEM. NOVA GRATIA LEGEM.

Our Lord bearing the Cross. SIC A LAPIS CESVS PIA DVCITVR HOSTIA IHESVS.

The Crucifixion. IN CRVCE MACTATVR, PERIT ANGVIS, OVIS RENOVATVR.

The Resurrection. SVRGIT DE TVMVLO PETRA XPC QVEM PETRA TEXIT.

The Harrowing of Hell. MORS HOMINĒ STRAVIT, DEVS HANC LIGAT HVNC RENOVAVIT.

The Ascension. QVO CAPVT ASCENDO MEA MEMBRA VENITE SEQVENDO.

Engraved in the Catalogue of the Archæological Institute at Edinburgh, p. 122, where it is said that this "ciborium has been traditionally regarded as having belonged to Malcolm Canmore, King of Scotland, 1056-92, and it is stated to have been presented by Mary Queen of Scots to her faithful adherent, Sir J. Balfour of Burleigh." (See Catalogue, Special Exhibition, 1862, p. 81.) It is doubtful, however, whether there are grounds for these traditions.

Lent by Lord Balfour of Burleigh.

49 PYX, height about 15½ inches, diameter at base 6 inches. Silver gilt. Italian. 14th century.

The receptacle is hexagonal, with panelled sides and slightly domed lid, surmounted by a rich knop on a stem with foliage, and a band of enamel with minute figures of Saints on coloured fields. On the cover are three trefoil enamel plaques of St. Lawrence and St. Michael, and four larger trefoils on the panels, with scenes from the life of Our Lord, the figures in metal, on grounds of translucent enamel in which blue predominates, red, green, and other colours being used more sparingly. The stem is slender and hexagonal, richly worked with quatrefoils formerly enamelled. The foot is hexagonal, with three enamels applied bearing scenes of the Passion on enamel. There are hall-marks on the cover side, and on the foot $\frac{\text{Mai}}{\text{Ora}}$ in black letters.

Lent by Mr. J. E. Taylor.

50 HEAD OF A CROZIER. 12 inches high. Limoges. 13th century.

The volute is in the form of a serpent, with reticulated scales in blue, passing into an inscription + AVE : MARIA : GRA : PLENA, and beyond that into a foliated 13th century scroll design. Within the volute is a representation of the Annunciation. The knop is covered with pierced and embossed conventional vine ornaments and rosettes, with turquoises in the centres. The socket has scroll foliage on deep blue ground, between three dragons applied vertically.

Lent by Mr. Charles Borradaile.

51 PORTABLE SHRINE, height 14¾ inches, width 1 foot. French. 14th century.

The centre panel, about 9 inches by 6½ inches, is recessed a full inch and three-quarters, and is of gilt metal with an engraved fleur-de-lis diaper. Upon this, in the full round and applied, is the figure of Christ crucified, and the Virgin, and St. John in silver, with the sun and moon above. The only enamel on these is an orange red nimbus. The sloping sides of the recess have four panels of very delicate late 13th century foliage, surrounding paste gems, and a diapered border of enamel, lapis coloured lozenges on turquoise, with gilt metal stars. The frame is engraved and gilt with imitation crystals, and the signs of the Four Evangelists in incised metal in quatrefoils of lapis blue on turquoise, the incised lines filled in red and the nimbus in each case green.

Lent by Mr. J. E. Taylor.

52 PYX, in form of a dove, on a circular tray, with raised edge and eight battlemented towers; 7½ inches high, 8 inches long, diameter of tray 7½ inches. Limoges. 13th century.

The enamel is restricted to the wings and tail, and is in blue shading to white. The feet stand on a disc with a scroll pattern of foliage in the metal, on a blue ground. The tray, which is an excessively rare object, is unenamelled.

Lent by Mr. J. E. Taylor.

53 CIBORIUM AND COVER, circular. Height, including knop, 7½ inches, diameter 6½ inches. Gilt copper with champlevé enamels, and some later repairs in silver. Probably English. Early 13th century. Loan Collection, South Kensington, 1874, No. 888.

The design is arranged to form, both on the cover and bowl, six roughly circular or vesica-shaped medallions, filled with subjects from the Old and New Testaments. The figures are mostly in gilt metal engraved, but those of Our Lord, angels, and the most sacred persons, are delicately enamelled, the flesh translucent and of a pale jasper tinge. The medallions on the cover are on a chrysophase green ground with a lilac centre separated by a streak of white: the cross and some of the drapery, &c., shaded apple-green, and introducing, in addition, turquoise and lapis blues. Between the medallions is a very rich treatment of 13th century foliage, in blues shading to white, on lapis grounds, but with regions of black, red or turquoise surrounding the flowers. The bowl is treated almost as richly, but with lapis or chrysophase within the medallions, and an extremely beautiful turquoise ground outside them. The inscriptions are on the gilt ribbons framing the circles, the letters on the cover being in black, and on the bowl, scarlet. The knob, a flattened sphere on four petals, is equally rich, the design forming a diaper inclosing 13th century foliage. There are borders round the rims of the cover and bowl, and the foot, enamelled on the gold ground. In the interior, on the cover, is a medallion similarly enamelled representing Christ in Glory; and another, The Agnus Dei, on the bowl.

The following inscriptions occur on the cover—

The Nativity. VIRGO MARIA FVIT QVE DOMINVM GENVIT.
The Circumcision. OFFERTVR MAGNVS NVNC A POPVLIS DEVS AGNVS SIMEON I. T.
The Baptism. BAPTIZAT MILES REGEM, NOVA GRATIA LEGEM.
Carrying of the Cross. SIC A LAPIS CESVS PIA DVCITVR HOSTIA IHESVS.
The Crucifixion. VT VIVAS MECVM FELIX HOMO DORMIO TECVM.
The Resurrection. SVRGIT DE TVMVLO PETRA XPC QVEM PETRA TEXIT.

The subjects typical of the sacrifice of the Cross are indicated by Leonine verses.

Aaron with the ark, and the rod that budded. Above; VIRGO DVCEM FERT VIRGA NVCEM NATVRA STVPESCIT; VIRGA in the medallion.

The Sacrifice of Abel. CAIN . ABEL.

Below; AGNVS ABEL MVNVS AGNVM PRIV(S) OBTVLIT VNVS.

The rite of Circumcision. PRECESSIT LAVACRVM . SACRA.

Below; CIRCVMCISIO SACRVM.

Sacrifice of Isaac. YSAAC . ABRAAM.

Below; LIGNA PVER GESTAT CRVCIS VNDE TIPV̄ MANIFESTAT.

The Brazen Serpent. SERPENS SERPENTES XPC NECAT IGNIPOTENTES.

Samson fighting the Philistines; PHILISTIM INIMICI SAMSONIS. GAZA CIVITAS in the medallion.

Below; SAMSON DE GAZA CONCLVSVS AB HOSTIBVS EXIT.

Believed, traditionally, to be from Malmesbury Abbey.

Lent by Mr. W. Jerdone Braikenridge.

54 A COMPLETE CROZIER, wooden staff (modern) with enamelled head 1 foot in length. Limoges. 13th century.

The volute is a serpent with blue scales and serrated crest, enclosing a winged figure of St. Michael, and a dragon studded with turquoises. The knop is encased in pierced repoussé open-work formed of dragons, and the socket ornamented with 13th century foliated scrolls in three slightly spiral bands, separated by jewelled dragons, whose tails form three rings under the knop.

This was dug up in a stone coffin in the western burial ground of the Cathedral of Wells in the time of Dean Lukin, 1799-1812.

Lent by the Dean and Chapter of Wells.

55 LIMOGES CHASSE, 9 inches long, 10 inches high, 3¼ inches wide. Champlevé. 13th century.

The front is divided into six rectangular panels, each with a figure of a saint in high relief, in champlevé enamel, applied. The drapery is chiefly lapis blue and green, and the nimbus turquoise and white. On each panel are six gems in rectangular settings. On the ends are two figures in incised metal with green and red nimbus on very deep blue backgrounds, with coloured discs. On the back there are three circular discs with a cruciform pattern, and borders of foliated scroll-work in bright colours on deep blue ground. The cresting is the keyhole pattern, with three spikes and gilt balls. *Lent by the Duke of Norfolk, K.G.*

56 LIMOGES CHASSE, 20 inches long, 18 inches high, 9 inches wide, the front and sides of enamel, the back wood. Champlevé. 13th century.

On the cover, in high relief and applied, a gilt metal figure of Christ within a vesica, the signs of the Four Evangelists, and two angels censing. On the body of the chasse, the Twelve Apostles in relief, in two tiers, under arcades. At the ends, full-length figures of the New and Old Dispensations. The entire ground is covered with foliated scroll-work of 13th century character, the flowers enamelled in red, white, and blue, on a ground of lapis blue.

Lent by Mr. J. E. Taylor.

57 LIMOGES CHASSE, length 8¼, height 6¼, width 3⅝. Champlevé. 13th century. Purchased in Naples, by Sir William Hamilton, in 1801.

In front, on the cover, the burial of St. Thomas à Becket, and beneath, on the box, his martyrdom. The saint stands in front of the altar at one end, his assassins occupying the rest of the ground, unarmoured, but with drawn swords. The figures are incised metal, with the heads applied in relief, on a lapis ground, broken up, with the usual disc-like rosettes, chiefly in green and yellow, like the bier. At either end is a large vesica, containing a full-length saint in metal, but without relief, on an enamelled ground, similarly treated to the front. The back is a diaper of circles, bordered with red, enclosing coloured quatrefoils, on a lapis ground. There is no cresting.

The martyrdom of à Becket is frequently represented on precisely similar lines, but the number of his assailants varies with the dimensions of the chasse.

Lent by the Society of Antiquaries.

58 CRUCIFIX, 17 inches high, 11½ inches wide. Limoges. End of 13th century. Spitzer Collection, No. 75.

The limbs of the cross end in trefoils, and the flat is covered with 13th century leaves, springing in pairs from a central stem, in metal on a green ground. The figure is in cast metal and unenamelled, but the nimbus is in colours, and the sacred monogram above in opaque red.

Lent by Mr. Charles Davis.

59 LIMOGES PLAQUE, part of a book cover, about 1 foot high and 7 inches wide, in ebony and velvet frame. Champlevé. 13th century.

The Crucifixion. The central figure in relief and applied. The Virgin and St. John and two angels are in incised metal, with the heads in relief, on deep blue enamelled ground, with horizontal bands of turquoise and coloured discs. The border is of foliated scroll-work, with the flowers coloured, on a lapis blue ground.

Lent by Mrs. Vivian.

60 CRUCIFIX, 19 inches high, 13 inches wide. Italian. Late 16th century.

The limbs of the cross end in sexfoil medallions holding large hemispherical crystals and other stones, with probably the late addition of metal balls beyond. The cross is decorated on the back and front with a series of long vesica forms, with seraphs in metal, on sombre blue backgrounds, the interspaces being red.

Lent by the Duke of Norfolk, K.G.

61 CRUCIFIX, 13½ inches high, 9 inches wide. Italian. 15th century.

The limbs of the cross are quatrefoil in shape with saints in repoussé silver, the rest gilt and enamelled with a vesica pattern and figures of birds in metal on a sombre opaque blue ground, and an opaque red between. The back is similar, but has in the centre a finely enamelled pelican in her piety, partly cloisonné, in white, on the blue ground, with red in the arcaded work surrounding it.

Lent by the Museum of Practical Geology.

62 CRUCIFIX, nearly 1 foot 11 inches in height, of silver, parcel gilt, on wood, with applied translucent enamels. Italian. Late 14th century. Probably made in Siena. It follows contemporary French work very closely. Spitzer Collection, No. 79.

The limbs of the cross finish in quatrefoil medallions with fleur-de-lis ends, and it stands upon a richly worked knop and plain tapering hexagonal socket. The knop is enriched with repoussé vine leaves and six applied lozenge shaped medallions, with alternately a single large shield, and four small shields enamelled in red on deep blue ground. In the centre of the cross is a quatrefoil plate with a figure in colours of Our Lord enthroned on a translucent blue field, semé with gold stars. The quatrefoils near the extremities bear figures of an angel, the Virgin, St. John, and Adam, in draperies of varied translucent colours, on blue fields, with narrow borders of opaque red. There are also two smaller enamelled quatrefoils with the Dove and a cross. On the back, in the centre is the Lamb in silver and gold, on translucent blue, semé with gold stars, and bordered with red. The quatrefoils near the extremities bear the signs of the Four Evangelists similarly treated, and between them are six smaller quatrefoil medallions with alternate doves and cruciform rosettes, in colours, on blue. All this enamelling is on separate plaques fixed by rivets.

Lent by Mr. Charles Borradaile.

PAINTED ENAMELS, LIMOGES,

Unless otherwise attributed.

The inscriptions are reproduced with all faulty spellings.

Over Mantelpiece.

63 FRAME, 5 feet by 2 feet, containing 12 plaques 9 inches by 6½ inches.

Scenes from the Passion, sketched in rather dark and coarse lines, and various brilliant colours over white, with few traces of gold except the stars on a blue sky. Acquired in Spain.

Lent by Mr. Wickham Flower.

64 MEDALLION, 10 inches diameter, in gilt moulded frame, having a border of blue enamel with a gold arabesque. Grisaille. By Léonard Limousin. Fountaine Collection, No. 146.

Venus and Cupid pleading their cause before Jupiter and the assembled gods in Olympus. After Raphael, with Italian verses beneath in black on white. The signature L.L., occurs on the orb under Jupiter's feet. The flesh is slightly tinted and the sky partly gilt.

Lent by Mr. George Salting.

65 THE COMPANION MEDALLION to No. 64. Grisaille. By Léonard Limousin, 1545. Fountaine Collection, No. 147.

The Rape of the Sabines. After Raphael. The date, 1545, is on a gold cartouche near the bottom. The flesh very slightly tinted, and the sky gold over a dark rocky background.

Lent by Mr. George Salting.

66 PLAQUE, 10¼ inches high, 8 inches wide. Mounted as the door to a small Italian ebony and marble cabinet. In colours, with foil. By Jean Reymond.

The Crucifixion. The foreground crowded with figures, many on horseback, in variously coloured costumes, partly on foil, and shaded with gold. The walls, towers, and domes of Jerusalem make a dark band of purplish brown behind the crucified figures; with margin of green hilly landscape above, finishing with a narrow strip of sky with gold stars. Signed I.R. in the centre of the foreground.

Lent by Mr. Jeffery Whitehead.

Case IV.

67 PLATEAU, 12 inches in diameter, with raised umbilicus. Grisaille. Apparently by Jean Court dit Vigier.

The centre is raised in form of a medallion and bears a portrait of Diane de Poictiers, on a ground dotted with gold and surrounded by a gold scroll border. She wears the Mary Stuart head-dress and low square-cut bodice. The rest of the plateau, except the hollow and the rim is occupied by the Triumph of Diana, from the same original as the Mary Stuart Tazza, No. 157, and the Ewer, No. 156. Diana is seated on her car drawn by four stags, with the captive Venus and Cupid and a numerous retinue of nymphs and nereids, &c., with implements of the chase and musicial instruments. The hollow is decorated with a scroll border in gold, and the rim with an extraordinary procession of grotesque monsters, equal in fancy and in drawing and of similar design to the finest English and French 13th century manuscripts. This rim has the well-known monogram of Diana and Henri II., and the crescent beneath. In the hollow on the under side is the profile bust of Henri II., in an ermine robe, and the motto DONEC TOTVM IMPLEAT ORBEM, and a crescent above. The remainder of the under side is decorated with a strap and cartouche ornament, masks, garlands of fruit, and gold arabesques; and a fine border on the rim of foliated arabesque work in grisaille. As regards drawing and composition this is probably one of the finest painted enamels in existence; the figures and drapery are most graceful, and the flesh delicately tinted. It is in perfect preservation and was evidently made expressly for either Henri, probably when Dauphin, or Diana, but is unsigned and undated.

Lent by the Earl of Crawford and Balcarres, K.T.

68 & 68a A PAIR OF SMALL OVIFORM VASES, 4¾ inches high, by 2½ inches diameter, with contemporary light silver gilt handles and mount. Grisaille; apparently by Jean Courteys. Spitzer Collection, No. 137 and 138, plate 15.

The necks and feet have gold arabesques, and the bodies, decorated in grisaille, are divided unequally by a salient bead of white with a slight red guilloche, the same pattern encircling the feet. The upper portions have an acanthus border broadly treated, and the bodies of the vases four mounted cavaliers in the dress of Roman warriors.

Lent by Mr. J. E. Taylor.

69 TWO SETS OF FOUR PLAQUES, 2⅞ inches by 2¼ inches, mounted in ebony as pedestals. In colours. Attributed to C. Nouailher.

The subjects are nude boys, naturally tinted, at play ; the grass and bushes are green, and the backgrounds a dark coppery ruby, with gilt inscriptions, such as ESSE MES AMIS PASONS LE TAMPS EN IOIE ETIIE.

Lent by Mr. George Salting.

70 TRIPTYCH, composed of fourteen panels in partly gilt oak frame. The five principal plaques are each 9½ inches high and 7½ inches wide. The upper ones are 8 inches high. Grisaille, by Pape. From the Manfrini Collection. Described in the South Kensington Catalogue of 1862, No. 1,726, p. 162.

The centre comprises three panels representing the preaching of St. John the Baptist, divided by decorated pilasters supporting a bold and elaborate French Renaissance canopy rising into an arch at the top, with children filling the two small panels in the spandrels. On the right wing St. John is about to be beheaded, and on the left is the baptism of Christ. These subjects are also inclosed within pilasters and surmounted by the same rich canopy work as the centre, the spandrels being filled by angels. Two of the principal plates are signed M.D. PP., and two M.D. only, a small "I" in each case within the D.

Lent by Sir Herbert Naylor-Leyland, Bart.

71 CASKET of brass, with enamelled plaques, oblong, the cover with sloping sides and flat top. Length 5¼ inches, width 4¼ inches, height 4½ inches. Coloured on blue grounds, and foil. First quarter of 16th century.

The metal work is finely engraved, on the top an arabesque, and on the straps over the lock soldiers in Swiss 15th century costume ; female busts conceal the keyhole.

The enamels present scenes from the Scriptures. On the sloping cover: the drunkenness of Noah; Samson carrying off the Gates of Gaza; Abraham conducting Isaac to the sacrifice; Christ with the banner of the Resurrection. On the Casket: David with the head of Goliath ; the Israelites gathering manna; the infant Samuel in the Temple; return of the Prodigal Son. At either end: Abraham and three angels, and the Transfiguration on the Mount. On the ends of the cover are escutcheons left blank and supported by genii, on ruby ground.

All the drawing of the figures is masterly and highly finished, mediæval in spirit and costume, and most of the scenes have densely wooded backgrounds. The extensive use of crimson on foil gives this casket a peculiar character, and is unusual in Limoges work.

Lent by Mr. T. M. Whitehead.

72 LARGE OVAL DISH, 20¼ inches long by 15½ inches wide. Grisaille. By Jean Courteys. South Kensington Loan Collection, 1862, No. 1810, and Hamilton Palace Collection, No. 970, illustrated.

The Feast of the Gods, upon the Marriage of Psyche (repeated in No. 112); by Raphael: after the engraving by the Master of the Die, No. 38 in Bartsch. The flesh is warmly tinted. The signature I.C. occurs on a cloud between the legs of Cupid. The border is a rich arabesque of grotesque monsters and four masks; and the back a magnificent strap and cartouche design with four grotesque busts, inside a gold arabesque and a laurel border.

Lent by Mr. George Salting.

73 CASKET, similar to No. 71. In colour on brilliant translucent blue over white. Painted in Atelier of the Penicauds.

The metal handle is formed like a cupid's bow, the framing is finely moulded, and there are low quadrangular moulded feet; the ends furnished with pilasters with sunk panels of laurel drops and cherubim caps. A brass band ¾-inch wide, passes across the cover and over the lock, in which a keyhole is cut. The top is of metal engraved with armillary spheres, cherubs and twining ribbons on which are the words "Spes mea Deu," "en esperan," "L'heure a tente net sure." The bands are also engraved with arabesques, and on one side occur the words "non plus."

The enamels on the sloping sides of the lid are four in number, on one side the infant Hercules strangling the serpent; Hercules with the hydra; on the other side, Hercules and the Nemæan lion; and the same with the bull, dragon, &c. On the casket, on one side a combat, and a battle with the the centaurs; on the other, the placing of the pillars of Hercules, and the fight with Antœus and the Thracian mare. On one end Hercules with Cerberus, and relieving Atlas; on the other a Centaur and the funeral pyre of Hercules. At either end of the lid are two boys holding a tablet with pendent laurel garland, on which is inscribed in black and white "Les douze triunphes du tres-fort et puissant Hercules qui mit à fin tous s anemis," and "Hercules fina du tu de poison par la chemise que lui ballia diannira sa femme."

The plaques are delicately painted in the highest possible finish, chiefly in grey, white and green, with red paillon sparingly introduced where fire is represented.

Lent by Rev. A. H. Sanxay-Barwell.

74 A PLATE, 7½ inches diameter. In colours on foil. By Susanne Court.

The meeting of Abraham's servant with Rebecca at the well. The draperies of the principal figures are in brilliant translucent blue, and

purplish red upon foil, as well as the draperies upon the group of camels. The ground is an intensely rich blue green semé with gold flowers, and the sky is a similar blue with sun's rays, and inscribed S. C. GENESE XXIIII. in gold. The border is of gold arabesque with sphinxes and masks, in colours and partly on foil. On the back is a strap pattern in grisaille, with terms and marks, and a laurel border of gold.

Lent by Mr. David M. Currie.

75 AN OCTAGONAL SALT, 2¾ inches high, 3⅜ inches wide. Colours. Probably by Pierre Reymond.

The receptacles, above and beneath, have classic busts, tinted, surrounded in the former case by a border of cornucopiæ, tinted green and grey; and in the latter by one of white roses united by tinted leaves. On the sides are six of the Labours of Hercules, under festoons of laurel, naturally tinted.

Lent by Mrs. Joseph.

76 TAZZA AND COVER, height 8 inches, diameter 7½ inches. Grisaille, slightly tinted. By Jean Penicaud, Jr. 1539. From the Strawberry Hill Sale, No. 59, 12th day, and Hamilton Palace Sale, No. 966.

The bowl is flat and open, the cover domed and rising into a cone. The stem and foot conical.

The cover represents four incidents in the life of Samson, each separated by a tree, a gold scroll border encircling the whole. Outside the bowl are wreaths, fruit, foliage and garlanded ribbons, from which hang emblems of the passion. Inside the cover the battle with the Philistines and a supper scene are painted in gold in camaieu. Within the bowl, on the right, Samson and Delilah, and on the left, Samson bound in the hands of the Philistines. An antique watch-dial is used to fasten the stem. Beneath the foot are some gold branches on black ground, and the legend IOHANNES PENICAVDI IVNIOR, 1539. The drawing is executed with the most careful and delicate finish, upon an exceptionally rich and lustrous black ground.

Lent by Mr. T. M. Whitehead.

77 A COMPANION PLATE to No. 74. In colours, on foil. By Jean Courteys.

Joseph interpreting Pharaoh's dream. Pharaoh is seated under a rich tent or canopy, Joseph standing in front, with a group of courtiers on either side in robes of brilliant colours, partly upon foil. A landscape, with spires and towers, fills the background, over which is G. XLI. The border, in the same colouring, is of arabesqued children and masks. The back is similar to No. 74, and the initials I.C. occur on the strap border.

Lent by Mr. David M. Currie.

78 CIRCULAR SALT, 3¾ high, by 4½ inches diameter. Grisaille. Attributed to Pierre Reymond.

In the sunk rceptacle is a bust in a classic helmct, and on the rim a border of cartouche and fruit. A projecting half-round collar of white, with a pink laurel leaf border divides the stem, the upper part having gold scroll-work. On the lower part arc somc of the Labours of Hercules, inscribed ERCHVES ET CERBERE QVANE. A red guilloche border on white finishes the foot.

Lent by Mr. George Salting.

79 & 81 TWO PLATES, diameter 8 inchcs. Grisaille. By Pierre Reymond, dated 1566. Magniac Collection, 392, 393. South Kensington Loan Collection of 1862, Nos. 1776, 1777.

Part of a scrvice symbolising thc months. On one plate, two figures riding away from a city are overtaken by a peasant running; this has thc sign of Leo, July. On the other vintagers, the grapes pale red; with the sign Sagittarius, November. On the borders of rich arabesques, is a coat of arms, az. a chevron, or, in base a lamb ppr., on a chief gules, three estoilcs or. This coat is not correctly drawn, but is probably intended for that of Seguier, for Pierre Seguier I., Président à Mortier. Several sets appear to have been executed for this President; eleven plates of two different sets bcing in the Louvre. On the backs are busts, a Roman Emperor, and a lady in 16th century dress, an ovolo border, bcyond which are arabesques of scrolls, cherubim, fruit, &c.; there are also a gold leafy border on the hollow and a fine arabesque border on the rim, comprising the date and the signature P.R. in small ovals.

Lent by Mr. Charles Borradaile.

80 PLAQUE, oval, 7¼ inches by 5½ inches, in gilt metal frame. Brilliant colours, with foil. By Susanne Court. Spitzer Collection, No. 166.

The Annunciation. On the lcft, the Virgin kneeling at a handsome blue and gold Renaissancc prie-dieu. In front, Gabriel holding lilies in onc extended hand, points with the other to the Almighty in clouds above, and the Holy Dove. The apartment has a rich pavement, blue and gold baldachin bed with curtains, carved chimney-piece and open window. The draperies, &c., are brilliant blue, purple and brown, on foil and shaded with gold, and the flesh tints warm. Close to the top left-hand margin S.C.

Lent by Mr. Charles Borradaile.

82 THE COMPANION SALT to No. 78. Grisaille. Attributed to Pierre Reymond.

The decoration is entirely similar to that of No. 78, but the Labours of Hercules are different.

Lent by Mr. George Salting.

83 & 84 A PAIR OF OVAL PLAQUES, 6 inches wide, by 5½ inches high, in ebony frames. In colours. By Pierre Reymond.

A man, in blue tunic, pruning, and two women, in purple, carrying bundles of faggots. The ground is a fine green, cut up by the bare branches, and occupying the whole field, except the sign of Aries with its clouds and glory at the top of the picture.

The second plaque is a harvest scene, similarly coloured, under the sign of Virgo. Both are shaded with gold, and the latter has the signature P.R., in black, in front of the reaper's knee.

Lent by the Museum of Practical Geology.

85 & 86 TWO PLATES, 7½ inches diameter, opaque blue, and grisaille. Limoges. Late 16th century.

In the centre a fruit tree pelted by three boys, a rocky scene behind, golden streaks in the sky near the horizon. The border of white strap-work, with gold arabesque and foliage, and on a tablet "De fertilite a soy dommageable." On the back a strap ornament, with bust and the word JVNE.

The companion is similar, with a man running in peaked cap throwing some article to a dog; a chalet, cart, and a mountain scene behind—the legend LVNG FAICT LE MAL LAVTRE EST PVNI. On the back a bust of Minerva with the word PASLAS.

Lent by Sir T. D. Gibson Carmichael, Bart.

87 PLATE, 7¼ inches diameter. Grisaille. Probably by Penicaud III.

Psyche and her sisters, at her father's court. The drawing shows the influence of Parmegiano. The border is a slight knotted arabesque in gold, with four oval medallions in white bearing snakes of gold shaded with pink. On the back a bust with architectural frame, cupids and garlands.

Lent by the Duke of Devonshire, K.G.

Case V.

88 SAUCER, 5½ inches diameter. Grisaille. By Jacques Laudin I., 1627-1697.

In centre, Samson and the lion, in the midst of six slightly-sunk panels with arabesques. Underneath, a crudely-coloured landscape and cottage in colours, with white and gold arabesques. Signed I.L.

Lent by Mr. G. Eumorfopoulos.

89 PLATE, 7 inches diameter. Grisaille.

A vintage scene, four men at work, and a fifth bringing grapes. On the rim are a gilt arabesque and four roughly-sketched nude figures. On the back a bust in an arabesqued frame. *Lent by Mr. George Salting.*

90 PLAQUE, 6 inches by 3½ inches, in carved gilt wood frame. Grisaille, by Pape. South Kensington Loan Collection, 1862. Hamilton Palace Collection, No. 972.

Battle between Samson, armed with the jawbone, and a group of Philistines, mostly mounted and nude, armed with bucklers, scimitars and javelins. Signed in left-hand corner ND. PP.

Lent by Mr. George Salting.

91 PLATE, 8¼ inches diameter. Grisaille.

The subject represented is the Judgment of Paris, but only two of the trio of Goddesses are present, and Paris, seated, plays on a pipe. The hollow has a gold guilloche, and the border an arabesque of grisaille, with masks and monsters. The back has a strap and cartouche decoration round a bust of a Cæsar. The flesh is warmly tinted.

Lent by the Earl of Crawford and Balcarres, K.T.

92 OVAL PURSE, 2¼ inches by 2¾ inches. In colours and foil. Early 17th century.

A lady in ruff and jewelled dress on one side; and a young man in ruff and green slashed doublet on foil, shaded with gold, and a gilt arabesque on the background. *Lent by Mr. Jeffery Whitehead.*

93 PLATE, 8 inches diameter. Grisaille. By Jean Courteys. Blenheim Collection. Myrrha changed into a tree, and the Birth of Adonis. Signed I.C.

The border is of grotesque beasts and masks, and the back a particularly rich strap-pattern with arabesques, with the front border almost repeated. *Lent by Mr. George Salting.*

94 A LARGE AND SMALL PLAQUE, forming a pax, in black and gold frame. The principal enamel is 3⅛ inches high, and 2⅝ inches wide. In colours. School of Penicaud. About 1535. Spitzer Collection, No. 44.

The Crucifixion. On either side on the black background are some singular blue clouds, and two flying angels. The Magdalene embraces the Cross; the Virgin overcome, is upheld by St. John. On the right, three grey-bearded men approach, in Oriental costume, and mounted. In the distance, Jerusalem in blue. The execution is of unusual delicacy, and the colouring very subdued. On the back, in gold, at the end of a lofty

colonnade, on which a cock is crowing, is a small group representing the denial of Peter, and the inscription: Vos qui transitis per viam actendite et videte si est dolor sicut dolor meus. *Lent by Mr. George Salting.*

95 PLATE, diameter 7¼ inches. Grisaille. By Jean Courteys. Fountaine Collection, No. 114.

A stag-hunt, the huntsman and attendant on foot, in German costume, aiming at a stag with the bow. Inscribed MARS, with Zodiacal sign of Aries above. The border is of scrolls, masks and fruit. On the back is a rich cartouche and strap pattern, with masks and gold arabesque border. Signed I.C. *Lent by Mr. George Salting.*

96 TAZZA, height 5½ inches, diameter 9¾ inches, similar to Nos. 106 and 107. Colours on foil. By Jean Courteys. Almost identical with No. 108.

Within a rich gold arabesqued border on blue ground, is a delineation of the Battle of Rephidin, the principal figures from prints of the School of Raphael. Moses is seen on a hill in the background, supported by Aaron and Hur. The landscape is coloured in green and the rocks and sky dark neutral tint with the sun's rays in gold. The decoration of the stem is a replica of No. 108, but on a black ground. Signed I.C.

Lent by Mr. Charles Borradaile.

97 TAZZA AND COVER, height 9 inches, diameter 7 inches, of ogee outline, surmounted by a small silver model of an armillary sphere. The stem is elegant, with a vase-shaped knop, and raised foot similar in outline to No. 157. Grisaille. Probably by Pape.

On the cover, Joseph sold into bondage to a group of merchants. On the opposite side, mules are being laden with bales, and behind are buildings and trees. The border is laurel and fruit, with two small frets in gold. The inside is decorated with strap and cartouche ornament, forming four medallions, containing cupids playing violins on dotted gold grounds. A fine group of acanthus forms the centre, and there are gold arabesques between the medallions, dots, frets, and a laurel border covering the rest of the ground.

The inside of the tazza illustrates Pharaoh's dream, and Joseph as lord of Egypt. In the centre is Pharaoh, sleeping in a highly decorated Renaissance bedstead. Gold frets and white rim encircle the drawings. The under side of the bowl is similar to the inside of the cover, but somewhat more elaborate. The design on the vase-shaped knop of the stem represents Venus and the sea, and the foot Neptune and Amphitrite; finishing in a guilloche border, outlined in red on white and gilt.

Lent by Mr. J. E. Taylor.

98 CASKET, oblong, 8 inches long, 7 inches high, 4¼ inches wide. With barrel cover. In colours on foil. Probably by Susanne Court. Late 16th century.

The mounts are of light gilt metal, moulded and beaded, on four minute gilt lions. The bent cover is in one piece of enamel, with two semi-circular ends. On one side, Joseph, interpreting Pharaoh's Dream; a crowded scene of brilliant Oriental costumes. On the reverse, Joseph drawn in triumph; a scene with every variety of rich colouring, largely on foil, massed together and full of movement. The strip separating the two scenes is chiefly sky, in mottled blue, with gold birds and crescents, broken by the tops of trees and pavilions. On the front panel of the casket, Jacob in a suppliant attitude before Joseph, and on the back, Joseph's brethren. At the ends, Joseph and Potiphar's wife; Joseph accused; hurried to prison; and Pharaoh's Dream. These scenes yield in nothing to the cover, and are of the most extravagant richness, not only in the dresses and flesh tints, but in the colours of the background and architectural surroundings.

Lent by the Earl of Crawford and Balcarres, K.T.

99 PLAQUE, octagon, mounted in a frame as an ellipse, 4 inches by 7¼ inches. Grisaille.

Death of Actæon, who lies extended on the ground amidst hounds. Three almost nude equestrian galloping figures on the left.

Lent by Mr. James Knowles.

100 A SMALL CIRCULAR BOWL, with handles, 5⅝ inches diameter, and 1¾ inches deep, in colours. Pierre Nouailher. Early 17th century. Fountaine Collection, 443.

In the centre, Judith and Holofernes, the body extended on a rich bed. On the sides six medallions, with seated or reclining figures in classic armour, and landscapes, comprising views of tents and fortresses, on black grounds, with slight gold clouds. Colours opaque and translucent, dotted with gold. On the back are military trophies and an emblazoned coat-of-arms, and P. N. beneath. Between the medallions is some raised embossed work, incrusted with white, and lined in black and gold.

Lent by Mrs. Hornsby-Drake.

101 PLAQUE, 5 inches high by 3¾ inches, in chased metal frame, with the Montmorenci Monogram and a crown supported by cupids. Grisaille. La Vierge au palmier.

No flesh tints are used, and the only gold, now much worn, is on the nimbus.

Lent by Mr. George Salting.

Case VI.

102 PLAQUE of crescentic form, framed in ebony and gold ; the spandrels of the frame with three interlacing crescents painted on gold ground. The Plaque is 13 inches high and 6 inches wide, and probably formed part of a triptych. In colours, foil. Attributed to Pierre Courteys. Debruges Collection.

A bearded man with bare arms and legs in a tunic of blue over foil, brown boots turned over green, and *en paillette*, felt hat and wallet, raises a stick ; and a woman in peasant dress is seated by the road side, with her face concealed in her hands. Trees, buildings, a town, and flocks, with a clouded sky for the background.

Lent by Rev. A. H. Sanxay-Barwell.

103 & 104 A PAIR OF CANDLESTICKS, height 14½ inches, diameter at base 8¼ inches. Chiefly grisaille on blue. Middle of 16th century. Attributed to Penicaud II.

The form is unusual. The nozzles straight and quatrefoil in section, decorated with four full-length figures in contemporary costume. The baluster-shaped stems are decorated with grotesques and fruit, and a vase-shaped knop below has small amorini. The curious rectangular white pedestals beneath bear on each face a boy with a musical instrument or weapon. The spreading foot of blue with a knotted border in gold above displays in one case the meeting of Melchizedek and Abraham; and the other the drunkenness of Noah, &c., with a marginal red scroll border on white ground. The underside is uncoloured.

Lent by Mr. Leopold de Rothschild.

105 AN OVAL DISH, 20 inches long by 15 inches high. Grisaille, the flesh a warm tint. Apparently by Jean Court dit Vigier.

The centre is occupied by six of the Muses, from the design of the Dance of the Muses by Giulio Romano, in the Palazzo del Tè at Mantua. The hollow of the dish has a gold guilloche, and the flat rim a white guilloche and cartouche border, forming oval and quadrate medallions, containing small figures and masks united by scroll borders. The dish forms a part of the same service as the plates described at No. 109, and exhibits the same escutcheon depending from the oak within a wreath. On the back is very bold strap work with four masks and gold arabesques, a broad gold laurel border occupying the under side of rim.

Lent by the Duke of Devonshire, K.G.

106 TAZZA, a flat bowl on conical foot, diameter 10¼ inches, height 5¾ inches. Brilliant colours on foil. By Jean Courteys.

Within a border of richly gilt arabesques on black is Noah's Ark, of bold outline, in brown shaded with gold. Animals collect around, and are in course of entering. Other animals and various birds have taken refuge in the trees, which some men endeavour to climb, while others beyond are drowning or in despairing attitudes. In the distance are buildings, and the Ark resting on a mount. The rays of the sun are gold, and the sky filled with crescents and portentous signs. The dresses are brilliant in colour, on foil. The exterior of the bowl has the cartouche and strap treatment in grey and white, with tinted masks, bunches of pinkish fruit, and four oval medallions of animals and gods. On the white border encircling the figure of a nymph are the initials I.C. The foot has four busts between chimæras, on a ground covered with gold arabesques and foliage. The inside of the stem is black, powdered with fleur-de-lis, dotted rosettes and a sun in gold.

Lent by the Rev. A. H. Sauxay-Barwell.

107 TAZZA, diameter 10 inches, height 4 inches. Similar in outline to No. 106. Colours on foil. Apparently by Jean Courteys.

Within a border of richly gilt arabesques is a representation of the meeting of Abraham and Melchizedek. The latter in rich oriental costume, with many attendants, receives bread and wine from Abraham, in elaborate Renaissance vessels; Abraham dressed in Roman cuirass and crested helmet, at the head of a company of armed men, extends his hand towards the priest. The background represents trees, a city, and rocks in cold green, blues, and neutral tint. The dresses are mostly in translucent colours over foil, and the flesh warmly tinted and muscular. The exterior of the bowl is covered with cartouche and strap-work, with two tinted masks, and garlands of fruit and foliage in grisaille. The stem and foot are elaborately decorated with grotesques, cherubim, and flowers repeating the rich colouring of the bowl, and heightened by paillettes. The under side of the foot is plain black.

Lent by Mr. Leopold de Rothschild.

108 TAZZA, diameter 10¼ inches, height 5 inches, resembling Nos. 106 and 107, colours on foil. Apparently by Jean Courteys.

The Battle of Rephidin is almost a replica of No. 96, Case V., with some trifling difference of detail. EX. XVII. written in gold across the sky. The arabesque border is on a black ground instead of a deep blue.

Lent by Mr. Leopold de Rothschild.

Case VII.

109 PLATE, diameter 9 inches, one of six. Grisaille. Attributed to Jean Court dit Vigier. Strawberry Hill Collection. See Nos. 111, 116, 119, 121, 128.

Phœbus driving the Chariot of the Sun, with the word SOL. The sky partly clouded and partly dotted with gold. On the ground is a canting shield under a helmet, intended apparently to represent the castle, lion and arrows of Spain. The hollow of the plate bears an arabesque in gold, and the rim a border with masks, fruit and scrolls. The back has a rich strap and cartouche design with tinted masks, foliated arabesques and a laurel border in gold.

Lent by Mr. George Salting.

110 A HANAP OR BEAKER, 7 inches high, 5⅛ inches diameter. Grisaille, untinted, by Pierre Reymond.

The body of the beaker is divided into three, by salient half-round beads, decorated with gold laurel wreaths. On the upper division, beneath an arabesque in gold, Diana with two attendant nymphs, is bathing, Actæon, with a stag's head, gazing at her, and the inscription ACTEVM. On the opposite side, separated by some trees, Actæon is torn by dogs in the presence of two mounted huntsmen. In the centre compartment is the triumph of Bacchus, in a car drawn by boys, whilst others are vintaging. On the car the initials P.R. are traced in black, and above BAQVS in gold. The lower part of the body is occupied by festoons of fruit, acanthus leaves, cherubim, &c., and the foot is similarly decorated, finishing in a small gold fret border. The spout is enriched with leaves, and the handle with a gold arabesque border between white bands. The interior is pale pink, with gold border, and the under side of foot black.

Lent by Lord Malcolm of Poltalloch.

111 A PLATE, from the same service as No. 109, with Mars in a chariot drawn by foxes, inscribed MARS.

Lent by Mr. George Salting.

112 TAZZA, 8½ inches diameter, height 3¼ inches. Grisaille, tinted; probably by Jean Courteys. Blenheim Collection.

The feast of the Gods on the marriage of Cupid and Psyche, from the same original as No. 72. The flesh somewhat warmly tinted, and the whole bordered by a gold arabesque with white rim. The outside is a strap pattern with tinted masks on a gold arabesque ground, and laurel border in grisaille. The foot has arabesqued monsters; and the underside is black powdered with fleur-de-lis and stars, with the sun in gold in the centre.

Lent by Mr. George Salting.

113 FOOT OF MONSTRANCE, 7 inches diameter, 3¾ high, circular at the base, but rising into an octagon. Grisaille. Attributed to M. Didier Pape.

On each facet is an oval medallion, 1½ inches by 1¾ inches, representing scenes from the Passion, within plain narrow white borders. The painting is minute, and the lights and shadows in strong relief, without gold, except the nimbus on the saints. Above each scene, in a gold cartouche-like frame, is an inscription:—

Christ and the Apostles seated at a round table. CENA XPI.
Christ praying, the Apostles sleeping. IP IN MONTE OLIVETI.
The betrayal. XPS A IVDEIS CAPITVR.
The flagellation. XPS FLAGILLIS CEDITVR.
IPS SPINIS COROTVR.
ECCE HOMO.
XPS HVMERIS PORTAT CRVCEM.
XPS IN CRVCE.

The gilding is much worn. The foot is white inside, with broad gold Persian arabesques outlined in black.

Lent by Mr. George Salting.

114 TAZZA COVER, 7½ inches diameter. Grisaille. Ascribed to Pierre Reymond. From the Blenheim Collection.

A low dome with flat rim and four bossed-up oval medallions, each with a bust in profile on backgrounds, dotted with gold, and framed with a very narrow scroll fret in black on white ground. Between are small figures of Jupiter, Neptune, Juno and Amphitrite, with their symbols. The whole encircled by laurel border in grisaille, and a gold scroll fret on the flat rim. Inside is a similar decoration but with a gold arabesque between the medallions.

Lent by Mr. George Salting.

115 TAZZA, 9½ inches by 3⅜ inches. Grisaille. By Pierre Reymond. Fountaine Collection, No. 141.

Psyche at the bath, served by attendants invisible to her. At the back a heavily draped bed. Signed P.R. on the small tablet on the ground.

Lent by Mr. George Salting.

116 A PLATE, from the same service as No. 109, with Venus in a chariot drawn by doves, inscribed VENNVS.

Lint by Mr. George Salting.

117 A PLAQUE, height 10¾ inches, width 8¼ inches. Grisaille on a clouded golden brown ground. Faith. Apparently by Jean Penicaud II.

A three-quarter length, partially draped female figure holding and regarding a crucifix. Some architectural lines are traced on the background, and beneath is the legend FIDES in gold, a gold line surrounding the figure.

The companion "Spes" is in the British Museum.

Lent by Rev. A. H. Sanxay-Barwell.

118 PLATE, 9⅛ inches diameter. Grisaille. Apparently by Pierre Reymond.

Psyche appeasing Cerberus. The entrance to Hades is a castellated structure from which issue flames. Three seated women in the distance. A gold arabesque occupies the hollow of the plate and the rim bears an arabesque in grisaille of scrolls, comprising amorini, cornucopiæ, &c. The plate is numbered 26 in red. On the back a strap and cartouche design, four cherubim, arabesques, &c.

Lent by Mr. George Salting.

119 A PLATE, from the same service as No. 109, with Mercury in a car drawn by two cocks, inscribed MERCVRIVS.

Lent by Mr. George Salting.

120 OVIFORM VASE, 10 inches high, 4½ inches in diameter. Colour, grisaille. Apparently by Pierre Reymond. From a design by Marc Antonio.

The vase has a short neck and quatrefoil orifice lined with white, the handles flat C formed straps, the foot raised. The neck is decorated with acanthus leaves with gold arabesques above. The handles have three vertical bands of white with a gold scroll guilloche between. The upper part of the vase bears on one side a stag-hunt with huntsman and dogs, and on the other a bull attacked by two men with boar spears. A projecting half-round white bead divides this from the lower part, on which is represented Parnassus, with Apollo seated, playing the lyre, the Nine Muses standing on either side; on the reverse laurel-crowned sages discourse and promenade; a tree, with mountainous landscape and castellated buildings, form the background. Beneath, separated by a guilloche, are gold rays, and on the foot an ovolo in grisaille. Underneath the foot and handles are black, powdered with Maltese crosses and stars in gold.

Lent by Mr. George Salting.

121 A PLATE, from the same service as No. 109, with Diana in a car drawn by two nymphs, inscribed LVNA. See No. 109.

Lent by Mr. George Salting.

122 SALT, circular, height 3½ inches, diameter 4⅝ inches. In grisaille. Attributed to Penicaud III.

The receptacle has the bust of an old man, draped, wearing a short beard, and gold fillet binding the hair, and inscribed PARIS. The border of the rim is composed of four cherub heads in cartouche-like frames, connected by gold arabesques. The pedestal has a half-round projecting bead in white, with gilt scroll fret dividing it into a narrow upper region, decorated with a border comprising four cherubim, and a lower part bearing a combat of horsemen and mounted amazons; the stand finishes with a slight gold border and white edge. The underside is uncoloured.

Lent by Mr. George Salting.

123 MEDALLION, oval, height 4¼ inches, and width 6 inches, in gilt metal frame, with black and gold enamel, 6 inches by 7½ inches. Colours. Probably from the Penicaud Atelier. Middle of the 16th century.

A half-length figure of Spring, standing three-quarter face to the right. The bodice is green, cut square, with short sleeves, gold stomacher and girdle. Tight-fitting sleeves appear beneath this of purple-red with linen cuffs, and a blue skirt. On the right is a green Cornucopia full of flowers, a chaplet of flowers binds the hair, and another is held in both hands. The sign of Capricorn is above, and beneath LA FIGVRE DV PRINTEMPS.

Lent by Mr. George Salting.

124 THE COMPANION MEDALLION.

A half-length seated figure of Summer, in a square cut, short sleeved, loose tunic, a bunch of wheat in her left hand, and a small gold reaping hook in the right. The tunic is a pale purple-brown and gold, bound by a green girdle; on the head is a turban jewelled and turned up with wheat ears. The background is a dark neutral blue, with the sign of Scorpio, and beneath a small white cartouche, framed in gold, bearing the words LA FIGVRE DE LESTE.

Lent by Mr. George Salting.

125 TAZZA COVER, 8 inches diameter. Grisaille, on dark blue with turquoise decoration. Attributed to Léonard Limousin. Hastings Collection.

A low dome with flat rim and four bossed-up oval medallions, on which are painted busts, three in profile, and one three-quarter face; the ground dotted with gold and surrounded by turquoise laurel-leaf borders. Above the medallions in gold are the words IOSVE + DAVIT + ETOR : TROYE + ALEXSANDRE + as well as four small oval bosses with slight gold ornament. In the spandril-like spaces between the medallions are

small equestrian figures representing the same paladins in grisaille with turquoise landscapes. A laurel border of the same blue and white and a scroll fret surrounds the rim. The inside is similarly decorated, but with gold arabesques between the medallions. The cover is surmounted by a small knob in black.

Lent by Mr. George Salting.

126 PLATE, 8½ inches diameter. Grisaille. By Pierre Courteys. From the Fountaine Collection.

The introduction to the story of Psyche from the print by the Master of the Die. See No. 165.

The rim bears an arabesque border, with heads of Satyrs, scrolls and fruit. The back has a strap and cartouche decoration round a figure of Aquarius, within a white laurel border. Signed P.C., within an oval, and dated 1560.

Lent by Mr. George Salting.

127 TAZZA AND COVER. Diameter 7½ inches, height 8 inches. In grisaille, apparently by Pierre Reymond.

The cover is in form of a low dome, with flat rim and four bossed-up oval medallions, on which are busts in profile on a ground dotted with gold, and surrounded by narrow white borders. Between the medallions are four grotesques, with laurel sprays and festoons.

The interior of the cover is similarly decorated, but has gold arabesques between the medallions, and a grisaille laurel border, with fruit. The interior of the tazza is similar in design, and the exterior also agrees in treatment with the cover, but differs in the filling of the spaces between the raised medallions, where there are four cupids playing the bagpipe, lute and trumpets, seated between garlands of fruit, &c. The stem is decorated with long acanthus leaves, and the foot with satyrs' heads and wreathed fruits, with a gold arabesque below.

The underside of the foot is black, with gold arabesques and fleur-de-lis.

Lent by Mr. George Salting.

128 A PLATE, resembling No. 109, with Jupiter, drawn by peacocks, inscribed IVPITER. Part of a series, see No. 109.

The borders and other details differ somewhat, but all bear the arms Azure, a castle vert and lion rampant or, a chief sable erminois.

Lent by Mr. George Salting.

Case VIII.

129 PORTRAIT. 4¾ inches by 5¼ inches, in wood frame. Colours. Ascribed to Léonard Limousin.

Portrait of Antoine de Bourbon, King of Navarre, and father of Henri IV. He became king in 1555, and died in 1562 of a wound received at Rouen, in his forty-fourth year. The portrait represents him apparently shortly before his death with light-brown forked beard, whiskers and moustache, and rather long dark hair. The dress is a plain flat black velvet cap and doublet, a quilted linen collar, and dark purplish red gown. The background is blue. The portrait is one of many by the same artist, but is unsigned.

Lent by Mr. George Salting.

130 COVER OF TAZZA, 8 inches diameter. Grisaille and colours. By Léonard Limousin, 1536.

The form is a depressed dome with flat rim, on which are four busts, inscribed HECTOR, HELENE, HERCHVLES and LVCRESE. They are grisaille, slightly tinted and relieved with blue and green and with gold hair; within laurel wreaths, half in green and half blue. Between these are trophies with acanthus leaves and ribbons in grisaille and gold, and upon two escutcheons the signature L.L. and date 1536. On the flat rim is a laurel and fruit wreath, part green and part blue, the colours separated by a white ribbon. On the inside is a design in gold, comprising four busts and scrolls, divided by four rich balusters in silver. *Lent by Mr. George Salting.*

131 PLAQUE, oval, height 11¾ inches, width 8¼ inches. In colours. Ecce Homo. Early 16th century.

Christ, three-quarter length, bound, with the marks of scourging painfully evident, wears the crown of thorns and bears the reed sceptre. The flesh is purplish and the ground a course blue flecked with gold. A long inscription between two bands of white forms a frame, outside which is a border of amorini and small gem-like flowers en paillette. The back is coated with a coarse opaque blue. *Lent by Mr. George Salting.*

132 PLAQUE, 2⅞ inches by 7⅜ inches, in chased gilt metal filigree frame with looking-glass border. Colours. Apparently by Nardon Penicaud.

The Angel Gabriel in purple robe, trimmed with jewels "en paillette," a rich blue skirt, blue and white wings, violet flesh tint and golden hair, points to a white scroll twining round a sceptre, inscribed with the Angelic greeting. A doorway with Renaissance pilasters is open and shows a peculiar, almost malachite green background. *Lent by Mr. David M. Currie.*

133 THE COMPANION, the Virgin, seated, in purple dress and blue nimbus jewelled "en paillette," and rich blue robe, lined green. The Holy Dove is on the left, and the background seen through the door is in this case purple.

Lent by Mr. David M. Currie.

134 LARGE CIRCULAR PLATEAU, "à ombilic." Diameter 17¼ inches. Grisaille. Pierre Courteys.

On the raised centre, 1½ inches in diameter, bordered by an embossed white laurel wreath outlined in gold, is a small seated figure of Flora, or Spring. Outside this is an arabesqued strap border in which occur the words MARS, APVRIL, MAY, and their signs. A second laurel border separates this from groups of allegorical figures; under March a triumphal car drawn by oxen, rams and doves, wood-cutters at work in the background; under April, figures playing instruments, including Mercury and perhaps Apollo, with ploughing in the distance; under May, figures playing and dancing, and others courting. Decorating the hollow is a Persian arabesque border in gold, and on the flat rim a finely designed border of strap-work with acanthus husks, repeating four times and comprising four masks and four medallions of birds and beasts alternately. The underside presents a magnificent arrangement of strap and cartouche design with four large grotesque figures and four baskets of flowers on feet with linen garlands, flanked each by two fabulous animals. A very bold guilloche and strap-work border encircles this, and amidst the gilt arabesques embellishing the interior of the umbilicus, is the legend FET A LIMOGES PAR PIERRE CORTOYS.

Lent by Mr. George Salting.

135 PLAQUE, 9½ inches by 7¾ inches. Grisaille. Atelier of the Penicauds.

The Madonna and Child. The flesh is warmly tinted, and the inscription, Ave Maria, gracia plena, occurs in gold. The Penicaud poinçon at the back.

Lent by Mr. R. C. Fisher.

136 LEAF-SHAPED ORNAMENT, 7½ inches high, by 4½ inches, on red velvet mount. Colours and foil. School of Nardon Penicaud.

Inside a pearl-dot border, and on a blue ground with gold stars is the tree of Jesse, the figures in colours, shaded with gold, and gemmed en paillette. The flesh is white, shaded with lilac. This ornament may have formed part of the decoration of a book cover.

Lent by Mr. A. H. Sanxay-Barwell.

137 DIPTYCH, the plaques 5 inches high by 3½ inches wide, in the original moulded and gilt oak covers, with enamel borders. Colours on black.

The right hand tablet represents the Crucifixion, the cross T shape, the flesh pale tinted, against a black sky dotted with gold stars. The Virgin and her two companions kneeling are draped in cool blues and purple touched with gold, the verdure is of blueish green and the distant spires in purple. In the opposite tablet the dead Christ rests on the knees of the Virgin who is draped in greyish blue, while her companions kneel or weep. A curious arrangement of linen is festooned about the cross. The enamel borders in the frame have arabesques and masks in white, shaded in pale blue and gold.

Lent by Mr. J. E. Taylor.

138 MEDALLION PORTRAIT, 5½ diameter, in carved moulded frame, with black and gold arabesque border. Colours. Penicaud Atelier.

A man's face, with short, wavy brown hair, slight moustache, and forked beard. He wears a low, three-cornered black velvet cap, and doublet puffed at the shoulders, tied by a single gold cord, showing a purple vest beneath. The background is a dark blue. A low parapet with a gold arabesque on red ground is beneath, and a blue shield of arms defaced. On the back, uncoloured, is the third Penicaud stamp five times repeated.

Lent by Rev. A. H. Sanxay-Barwell.

139 COVER OF TAZZA, with ogee outline and flat rim, 7¼ inches in diameter. Grisaille. Perhaps by Pierre Courteys.

The exterior represents the Triumph of Neptune and Amphitrite, with three cupids hovering above. The limbs are muscular and the flesh tints warm, with much gilding. An ovolo in grisaille and a narrow dotted fret form the border. The inside has a strap and cartouche decoration, with scrolls and two small framed medallions: in the centre is an acanthus rosette; and round the margin a laurel and fruit border and small gilt guilloche.

Lent by Mr. George Salting.

140 PLAQUE, length 8⅝ inches, width 6 inches. In gilt metal frame and velvet mount. In colours. Atelier of the Penicauds. From the Magniac Collection, No. 402, illustrated. Spitzer Collection.

In the centre is a large tree with spreading branches, from one of which, on the right, hangs a shield with the arms (Quarterly 1 and 4, or a lion rampant azure, 3 and 4 Argent, a chief indented azure) of Cardinal Gramonte, under a Cardinal's hat. White labels flutter from it, inscribed in black, "Gabriel Cardinalis de Gramonte"; and "Tunc Saciabor." An angel descends towards the escutcheon, bearing a wreath and cypress branch and the

legend Coronaberis, the figure being taken from Marc Antonio's Martyrdom of Sta. Felicita. A large ewer and vase stand at the foot of the tree. On the right of it is a classic warrior in slightly tinted grisaille, copied from Veneziano's print of Raffaelle's "Bataille au coutelas," with the legend "Ardens evexit ad æthera virt." On the left is a similar warrior from Marc Antonio's print of David and Goliath; Bartsch's No. 10, with the legend "Paucis quos æqu amavit Iupiter." De Gramonte was made Cardinal in 1530, and dying in 1534, it appears probable that the enamel was produced within that period. The sky is of a blue black, with indistinct rocky landscape, and the ground a strong green. On the back, uncoloured, is the stamp of the elder Jean Penicaud. P.L. under a crown.

Lent by Mr. George Salting.

141 CASKET, differing but slightly in form from No. 144. Length 6½ inches, width 4 inches, height 4½ inches. Grisaille, tinted with greenish-blue and flesh colour. Early half of 16th century.

The metal work is similar to that of Nos. 71 & 73, but the pilasters have Corinthian capitals in place of the cherubim, the flat top of the lid is in enamel instead of engraved metal, and the keyhole and corresponding position on the back are masked by busts in high relief. The metal is in parts unchased.

Enamels. The flat of the lid is in one panel, 6 inches long by 1½ inches wide, with arabesqued figures on black ground; the sloping sides have each two panels, showing Amorini holding vases of flowers and musical instruments, with pastoral backgrounds on blue, with the legends "TENESO × PASSO × ET PASSER." "SANMAL PANCER : MON × SONT × AVES." "TE . DANCO × PAR × AMOVR." "PRENES × ANGRE × SE . PETIT × DON ×" The ends of the lid have cupids within coiled serpents.

The casket is formed of six panels, each with two or three boys at play, with hair drawn in gold, and all with chaplets of red coral beads slung over the shoulder, and anklets of gold dots. The legends are PRENES : AMGRE × SES × PETIT : DONT. DE CHASCER × NE × DE DANSER. TENESO × ME . TIRO : POVR × DANSER. DASERIO : AYFET . NOVELLO × AMYO ; and at the ends repetitions of legends on the cover. The musical instruments are of interest, as, for example, the bagpipe at one of the ends.

Lent by the Earl of Home.

142 PLAQUE, 11¼ inches square, in ebony frame, probably the centre of a triptych. Colours on foil. School of Nardon Penicaud. C. 1520.

The Crucifixion, the body of Christ inclining to violet in the shadows, and the cross of a golden brown heavily shaded with gold, on a sky of blue, spangled with gold stars. The souls of the thieves on either hand are

received respectively by an angel and a devil, and the sun and moon appear with faces on either side of Our Lord. Parts of the dresses of the Roman soldiers, in blue cuirasses, of the Virgin and the nimbus in each case of turquoise, the horse trappings and a shield, are on foil and studded with gems in paillette. Jerusalem behind is of a uniform brown, outlined in black.

Lent by Mr. R. C. Fisher.

143 LARGE DISH, length 21½ inches, width 15½ inches. In colours, with foil. By Martial Courteys, about 1580. Magniac Collection, No. 248, illustrated back and front. Described in the 1862 (No. 1851), and in the 1874 (No. 732) Catalogues of the South Kensington Loan Collection.

The border is an arabesque of cherubim under canopies, eagles, satyrs, recumbent, undraped figures and laurel sprays, in colours, in the style of Etienne de Laulne. The hollow, an inch deep, bears an arabesque framing the central picture, inscribed on the background APOCA. XVII. The "Woman, drunken with the blood of the Saints," bearing a covered cup of gold, and riding on the seven-headed beast, issues from a pool around which a Pope, an Emperor, and others kneel. Near the grass, under the forefoot of the beast, the initials of the painter, M.C., are traced in gold. Behind two clumps of trees are a city and hills of dark blue against a turquoise sky, clouded and gilt towards the zenith.

The underside has a strap and cartouche border, and four female terms with branches of bay, goats, stags, birds and masks, &c., in colours. The rim has a broad laurel border in gold.

Lent by Mr. Charles Borradaile.

144 CASKET, similar to No. 141. Painted in pale colours on black ground. Atelier of the Penicauds.

The metal work of the frame is engraved, and the handle has additional leaves; the engraved plate on the lid bears a cartouche with the words, "Deum time," supported by grotesques.

The enamels present portraits of the Cæsars, crowned with laurel within laurel wreaths, and supported by winged cupids. On the front cover Julius Cæsar, inscribed + IVLIVS CESAR . PPRMIER ANPERVES, and Octavius; OTAVIEN . OTAVIANO SECOVNDVS INPER. On the casket Vitellius, VICELLIO, repeated twice. On the reverse side of cover, Domitian, DOVCTIANO and Tiberius, TIBERIO . and on the casket Vitellius, VICELLIO, twice repeated. On one end of the casket two emperors crowned with laurel regardant within a wreath, supported by cupids, NERO DE BAVOLA, and on the other, VESPASIANVS and TITO. On the ends of the cover children with skulls, and the inscription, MEMENTO MORI DICO.

The colours are opaque, natural flesh tones and wreaths in grey, and cupids with coloured wings touched with gold.

Lent by Sir T. D. Gibson Carmichael, Bart.

145 A PLAQUE, 8¼ inches long, 6 inches high, in frame of gilt wood, and dull enamel and gold arabesques. Coloured en paillon. By Léonard Limousin, and dated 1536. Spitzer Collection.

In a bright green field dotted with pale blue flowers, five monks in dark dress are playing bowls. Behind them, in the centre of the picture, stands the Sieur of Chatillon, brilliant in a pale translucent blue dress over silver foil, discharging arrows which St. Anthony of Vienne, standing on the right, miraculously deflects with extended hand. Close by is a white hound, and behind the entrance to a castle and fruit trees against a deep blue sky, spangled with gold stars. The signature L.L. and date are beneath the ball in one of the monk's hands, and there is an escutcheon within a wreath, or, three pales vair, with a crook. The arms are those of Jean de Langeac, Bishop of Limoges, 1532 to 1541.

Lent by the Rev. A. H. Sanxay-Barwell.

146 COVER OF TAZZA, with ogee outline, flat rim. 7¼ inches in diameter, with small chased metal vine pattern knob. Grisaille. Probably by Pierre Courteys.

The exterior represents, in three groups, Centaurs attacking Tritons, who carry nymphs on their backs; very finely executed with delicate flesh tints. The ground is dotted with gold, and there is a fine gold arabesque on the flat rim. The inside is decorated with a strap and cartouche ornament, comprising four grotesque animals and masks, with a meandering foliage pattern in gold, and a gold guilloche border round the rim.

Lent by Mr. George Salting.

147 MEDALLION, in gilt wood frame. Diameter, 5 inches. In colours, with paillettes. Magniac Collection, No. 512.

Herod and the daughter of Herodias seated at table covered with a white cloth with gilt diaper, on which rests the head of John the Baptist in a finely worked dish. The figures are in rich Court dress of the 15th century. Herod with a peaked hat turned up and crowned, and his companion in the crespine of gold net with a band of jewels. The background is blue semé with gold stars, with a semi-circle of brilliant gems around the upper half of the medallion. The back is covered with a coarse dark enamel.

Lent by Mr. George Salting.

Case IX.

148 TRIPTYCH, mounted in ebony frame. The centre 6½ inches, the sides 2⅝ inches by 7⅝ inches. In bright colours. By Pierre Reymond, 1538.

Christ in the centre panel, mourned by the Apostles and the Holy Women, from a design of Raphael's: No. 11 in Sir Thomas Lawrence's Gallery, perhaps after the engraving by Marc Antonio: Bartsch, Vol. xiv., No. 37. The flesh is admirably painted, the colours of the draperies rich and harmonious, the hair carefully drawn in gold. The left wing has a figure of Daniel robed in blue, in a rich golden translucent brown niche of Renaissance design, over which is the date 1538 and the initials P.R.; and the right a figure of St. Paul similarly clad, and both holding white scrolls, with religious inscriptions. The centre panel is signed P.R. in gold at the bottom of the picture below the hand of Christ.

Lent by Mr. J. E. Taylor.

149 PLAQUE, 9½ inches high by 7½ inches wide, framed in red velvet. Spitzer Collection. The Presentation in the Temple. Early 16th century.

On the left the High Priest holding a cloth receives the Infant Saviour from the Virgin, an assistant behind in rich green head-dress holding a closed book. Three women, one holding the offering of two white doves, with St. Joseph and a companion, attend the Virgin. Above and in the background, over a colonnade on the right, is a representation of the Circumcision. The word SIMEVM is traced in gold on the base of a fine Gothic tabernacle on the altar, and SIMEON on that of a lighted candlestick. On the border of the Priest's robe is the legend NVNT DIMVTIS SERVOMTVVM IN PACE QVIA.

Lent by Rev. A. H. Sanxay-Barwell.

150 TRIPTYCH, in ebonised and gold frame, 2 feet by 1 foot, the centre 9¾ inches by 8¾ inches, and each side 8¾ inches by 4 inches. From the Hamilton Collection. Attributed to Nardon Penicaud.

The centre represents the Entombment, with the dead Christ extended upon a sheet over a panelled sarcophagus. Joseph of Arimathæa and another person in richly jewelled oriental costume stand at the head and feet ready to lift the body, while the Virgin, with four companions, are behind in the centre. Two sleeping soldiers in rich Gothic armour occupy the foreground. The costumes of the men and the arch of the sepulchre are studded with rubies and emeralds in paillette and white and dotted pearls. On the lining of one of the soldiers' bucklers in gold letters is inscribed—

Custodes : Sepulchri : Milites : erant : Judei.

The left wing represents the Deposition. A bearded man in rich oriental costume on a ladder is about to lower the body from the Cross, around which is collected a group of sorrowing women.

The right wing represents the risen Christ with two soldiers still in attitudes of sleep, and the third apparently just awakened. Jerusalem is visible in the background. In both pictures the sky is deep blue spangled with golden stars. *Lent by Rev. A. H. Sanxay-Barwell.*

151 PLAQUE, 10 inches high, 9 inches wide, in red velvet frame. In colours and paillette. Ascribed to the first J. Penicaud. The Adoration of the Magi. Early 16th century.

On the right the Virgin and Child, with Joseph and two Angels in the background. The three kings form the central group, and on the left a crowd of their attendants, the foremost, on a white horse, is visible through the open door. The kings are richly dressed in pourpoint and mantles of varied and brilliant hues; their hats, belts, collars, garters, bracelets, and tops of the riding boots sparkling with yellow, red, and green gems, en paillette. The figures of the design are identical in composition with a print in a Book of Hours reproduced in Humphrey's " History of Printing." Plate 56. The back an opaque green. *Lent by Rev. A. H. Sanxay-Barwell.*

152 OVAL PLAQUE, 12½ inches wide and 9¼ inches high. Coloured. Probably by a member of the Courteys family. Latter half of the 16th century.

Illustrates the story of the Argonauts. A crowd of men, mostly armed in Roman costume, and two women occupy the greater part of the picture, a young warrior, perhaps Jason, with Hercules, appear to be taking leave and preparing to embark in the vessels on the right. The vessels are sketched in brown, the metal ground showing through the glaze, the rest of the colours opaque. The horizon is hilly, with a city and castles, and like the sky and clouds, of indigo colour. The middle distance is dark, troubled water, with sombre green banks. A general gloominess is relieved by the somewhat purple flesh tints, the lights on the muscles, and the light blue and gilded corselets. *Lent by the Duke of Devonshire, K.G.*

153 A PLAQUE, height 11 inches, width 7 inches, in carved and gilt wood frame with enamelled border, measuring 17½ inches by 13½ inches. Grisaille, attributed to Jean Penicaud II. Spitzer Collection.

St. John, three-quarter length, standing, the left hand on breast, the right holding a closed volume, with a finely drawn figure of Moses in gold upon the binding. The face is three-quarter front, with an eagle on clouds to the left, above which, written vertically in gold capitals, is the legend, S. IOHANNES, and facing it EVANGELISTA OR: The enamels in the frame are dull red, with shaded gold arabesques and medallions.

Lent by Rev. A. H. Sanxay-Barwell.

154 A COMPANION PLAQUE of St. Matthew, the face in profile, looking right, holding a closed book in both hands. A little behind to the left, on clouds, is an admirably drawn angel, above which is an S, and opposite to it MATHEE: OR.

The companion plaques, completing the set of 4, are in the South Kensington Museum.

Lent by Rev. A. H. Sanxay-Barwell.

155 OVAL DISH, length 20½ inches, width 15¾ inches. In colours and foil. By Jean Reymond. Fountaine Collection, No. 447.

The dish has an arabesque border, 1¾ inches wide, comprising masks, baskets of fruit and grotesque monsters profusely gilt, with a white rim dotted with black. In the hollow, 1¼ inches deep, is a rich gold arabesque, the remainder of the dish being painted with a representation of the Last Supper. The Apostles are seated, except Judas who stands, but is furnished with a nimbus. An attendant enters with pitchers of wine; the room is of handsome Renaissance character, violet in tone, with a gold diaper on the black floor upon which stand finely-worked flagons and pitcher, a cooler and basket of fruit. On the back of the dish is a magnificently designed arabesque with Jupiter and the eagle in the centre. Signed I.R.

Lent by Rev. A. H. Sanxay-Barwell.

156 EWER, height 9½ inches, or 11 inches including the handle. Grisaillè. By Jean Courteys. Spitzer Collection, No. 126.

The body is oviform, divided unequally by a salient half-round bead, decorated in white and gold, from which the handle springs, which is also decorated along the outside with a white and gold pattern drawn in red. The upper part of the body bears the Triumph of Diana in a car drawn by four stags, with nymphs, &c. The lower part illustrates the Book of Kings, and is inscribed IIII ROIS XXII, Josiah causing the Books of the Law to be read. The rest of the Ewer is decorated with arabesques, &c., in grisaille, tinted, or gold. Near the handle I.C. is traced in red.

Lent by Mr. Charles Borradaile.

157 TAZZA AND COVER, diameter 5¼ inches, height 6¾ inches. In grisaille, by Jean Court dit Vigier. Pourtalès Collection.

The cup is a flat bowl, and the cover a low dome with slight rim, surmounted by thin gilt metal ring and mount, apparently of contemporary work. The stem is elegant, with a vase-shaped knop and raised foot.

On the cover the Triumph of Diana is represented. She is seated in a chariot drawn by two stags, with Venus and Cupid bound behind. A nymph

blows a trumpet in front, two others are leading greyhounds, while another winds a horn. At the feet of a stag is the shield bearing the Royal arms of Scotland, surmounted by a Royal crown. Encircling the cover is a laurel and fruit border between narrow borders of gold arabesques. Inside the cover are four busts, two male and one female, in profile, and another female, three-quarter face; in plain white oval borders outlined and dotted with gold. The marginal border is similar to that of the exterior. Within the bowl is the Feast of the Gods on the marriage of Cupid and Psyche, from the fresco by Raphael. On the ground of this design, to the right, is inscribed in black, on white, A LVMOGES PAR IEHAN COVRT DIT VIGIER, 1556, and the whole is encircled by a gold arabesque border and white rim. The underside of the bowl is decorated with richly moulded strap work, masks and borders of fruit, gold arabesques, and a laurel and fruit border. The knop exhibits small terms, masks, and garlands, and the foot has an ovolo border, acanthus leaves, festoons and masks, the Royal arms of Scotland being repeated. The inside of the stem is black, powdered with gold fleur-de-lis and dotted rosettes.

This cup is said to have been presented by the Dauphin Francis II. to his bride Mary Stuart, and hence is called "Mary Queen of Scots' Betrothal Cup." The painting is of exceptional beauty and finish, and the whole shape remarkably elegant. Assuming that this piece is correctly dated, Mary Stuart was only fourteen years of age when it was made. She was married at sixteen. Her public marriage contract is dated 19th April, 1558, but she had resided at the French Court since 1548, and an informal betrothal may have taken place in 1556.

Lent by Lord Malcolm of Poltalloch.

158 & 159 A PAIR OF CANDLESTICKS, height 8 inches, diameter at base 8 inches, of low Italian outline. Colours, foil sparingly used. Attributed to Jean Courteys.

An oviform vase, 3¾ inches high, rises upon a short stem from a low dome-like plateau on a broad neck, resting on the still broader bossed-up base, decorated with eight convex oval medallions. The nozzles have four terms, with garlands in grisaille tinted; the neck and vases gold arabesques and borders and acanthus leaves in grisaille. The plateau is decorated with Neptune and Tritons among waves, and the rest of the ground with arabesques, &c., in gold, bearing coloured flowers heightened by foil, all on black ground. The medallions are blue, with single cameo-like figure of Hercules, nearly whole length.

Lent by Sir Samuel Montagu, Bart., M.P.

160 EWER (Aiguillère), height 10 inches, or 11 inches including the handle, diameter of base 5⅝. Colours on dark blue and foil. By Jean Courteys. South Kensington, 1862, No. 1835.

The oviform body is divided into two by a salient half-round bead in white with fine dotted black arabesque wreaths. The smaller upper region bears a Bacchanalian procession, with the infant Bacchus upon a goat. Below is Diana, in a triumphal car drawn by four stags, dressed in a bright blue robe, with crimson buskins and bare feet, Cupid and Venus bound behind her car, which is attended by nymphs leading greyhounds and blowing horns and trumpets. The neck and leaf-shaped spout are decorated with acanthus leaves and arabesques. The stem is similar, with acanthus leaves, and the foot with four masks in flesh colour and green laurel garlands and gold arabesques. The whole is heavily shaded and decorated with gold, the draperies are mostly brilliant translucent colours over foil, and the nude warmly tinted and well drawn. The ground is dark blue, dotted with gold, and the initials I.C. occur under the springing of one of the flat scroll handles, which is also blue, powdered with gold between white margins. The inside is pinkish-white with light gold arabesques.

Lent by Sir T. D. Gibson Carmichael, Bart.

161 & 162 PAIR OF HEXAGONAL SALTS, height 2¾ inches, diameter 3½ inches. Grisaille. By Pierre Reymond, dated 1547.

The receptacle is repeated at the top and bottom, decorated with a bust encircled by garlands of fruit with two cherubim and two tablets, three of them inscribed with the date and the fourth with the initials P.R. The sides have six half-length figures alternately male and female. The flesh is slightly tinted and the decoration heightened with gold.

Lent by Mr. Charles Borradaile.

163 A CANDLESTICK, height 1 foot, diameter at base 8 inches. Rich colours on foil. By Jean Courteys. C. 1560. Magniac Collection, No. 400, illustrated.

The candlestick is of a rare baluster-form, decorated with an intersecting strap-work pattern in white, forming a diaper on the stem, in the spaces of which rosettes of green, blue and purple, en paillette, are enclosed. The circular foot is domed with 12 raised oval bosses, on which the labours of Hercules alternate with gods and goddesses. The drapery of the figures is brilliant with foil and shaded with gold; the background of purple black with five gold dots. The whole ground outside the medallions is covered with fine gold arabesque. Underneath, on the deep purple ground, are the initials I.C., and fleur-de-lis and dotted rosettes.

Lent by Mr. J. E. Taylor.

Case X.

164 TAZZA, height 2¾ inches, diameter 8⅞ inches. Grisaille. Warwick Collection, No. 12. South Kensington Loan Collection, 1874, No. 763.

Diana and three attendant nymphs are bathing in a rectangular marble fountain. Actæon, with stag's head, stands facing them on the left; a heavy rocky and wooded landscape forms the background, on which is an escutcheon, barry of six counter-changed per pale argent and azure, and a small gold arabesque marginal border and white rim. The under side is decorated with a strap and cartouche pattern, with garlands of laurel and four masks, and gold arabesques. A gold arabesque and white rope border finish off the foot. Underneath, plain black.

Lent by Mr. George Salting.

165 to **172** EIGHT PLAQUES, illustrating the Story of Psyche, most of them from the series of thirty-two engravings of the Master of the Die (Bartsch, Les Peintres Graveurs, Vol. 15, p. 210, No. 39 to 70). The size, about 8½ inches by 6½ inches; six of these in the original carved gilt wood frames, with dark blue enamel borders and gilt arabesques, and two in old red velvet mounts. They reproduce the six lines of defective Italian verse, in black, on white ground, of the original prints. Grisaille. Nos. 167 to 172 by Léonard Limousin, 1542, 1543. Nos. 165 and 166 cannot be assigned to any known enamel painter.

165 1. ARISTOMANES AN AEGINETAN, changed by witchcraft into an ass, is forced to toil for a band of robbers, and overhears the story of Psyche told by an old woman to console a noble maiden carried off by the band on her wedding day. The signature L.L. occurs on a stone in front, and the date 1542. No. 39 of Bartsch.

Lent by Mrs. Vivian.

166 2. MARRIAGE OF THE SISTERS OF PSYCHE. The king and queen are seated on a daïs, the sisters standing on either side. On the pediment of the column on the left side occurs L.L. 1543.

Lent by Mrs. Vivian.

167 3. THE BEAUTIFUL PSYCHE, attended by two draped figures, is receiving from a crowd of men, women and boys, adoration and gifts, as if she were Venus herself. Among clouds in the background Venus urges Cupid to avenge her. The initials L.L. occur on the base of the pillar nearest Psyche. No. 40 of Bartsch. From the Earl of Warwick's Collection.

Lent by Rev. A. H. Sanxay-Barwell.

168 4. Far from avenging Venus, CUPID has himself fallen in love with Psyche, who is seated at table, and stands at her elbow. The attendant serving the solitary dish representing the banquet, and the three stalwart minstrels, as well as Cupid himself, should, according to the story, be invisible. L.L. on the crowth of the foremost musician. No. 46 of Bartsch. From the Earl of Warwick's Collection.

Lent by Rev. A. H. Sanxay-Barwell.

169 5. PYSCHE, the continuation of whose happiness depends upon Cupid remaining invisible to her, has unadvisedly sent for her sisters, who urge her to discover her lover's features, persuading her that they will prove to be a monster's. Armed with a knife and a lamp, she bends over the couch and beholds Cupid. In the left background she endeavours to detain him as he escapes through the window; and to the right she is handling his quiver, and accidentally wounds her finger with an arrow. The initials L.L., and the date 1543, occur immediately beneath the window. This is from an engraving by Agostino Venetiano, and is No. 51 of Bartsch. From the Earl of Warwick's Collection.

Lent by Rev. A. H. Sanxay-Barwell.

170 6. The fury of VENUS is unappeased, and she appeals to Jupiter, who despatches Mercury in quest of the lost Psyche. The Gods and Venus are up on clouds with the usual attributes; in the left-hand corner Mercury is departing, and above, in the background, Venus hands him a packet. This is unsigned, and No. 56. From the Earl of Warwick's Collection.

Lent by Rev. A. H. Sanxay-Barwell.

171 7. PSYCHE reaches the Temple of Ceres seen in the centre of the picture among trees on either hand, against a golden sky. In a graceful attitude, with feet and arms bare, she kneels to Ceres, who bends over her. Between them, partly hidden, is a Cornucopia, with fruit and foliage, sheaves of corn, and a sickle. Unsigned. No. 57 of Bartsch.

Lent by Rev. A. H. Sanxay-Barwell.

172 8. PSYCHE, bare to the waist, kneels to Juno, who, more fully draped, stoops to listen. The Temple of Juno is behind, amidst umbrageous trees, beneath which there is a peacock; also two white vestments hung on bushes. On the pediment of a column is sketched a spirited combat in gold. No. 58.

Lent by Rev. A. H. Sanxay-Barwell.

Nos. 42, 44 and 48 of this Series are in the Louvre.

173 SALT, circular, except pedestal, which is hexagonal. Height 4 inches, diameter of base 5½ inches. In colours, heightened by foil. By J. Limousin.

The bust in the receptacle is similar in the feature and expression to No. 174, but a large loose blue velvet bonnet shades the face. The neck is bare, the dress purple and gold, cut square, with a lace edging. The remainder of the decoration resembles that of No. 174. The stem has representations of six Muses. The parrot border is at the base, with the flower border round the portrait. The underside is black, powdered with fleur-de-lis, rosettes and dots of gold. Signature I.L.

Lent by Mr. Charles Borradaile.

174 SALT, similar to No. 173, but slightly larger. Height 4 inches, diameter of base 4¾ inches. By Léonard Limousin. Blenheim Collection.

In the sunk receptacle is a female bust, apparently a portrait in profile, on black with gold dots, a deep red frill and brilliant blue drapery on foil appearing below the neck. On the curved edge is a rich border of parrots and flowers, mostly in translucent blues and purples on foil, with small gold scroll-work. On the pedestal are six gods and goddesses in classic armour and drapery, mostly of translucent colours over foil. Near the feet of a Diana the initials L.L. Each has a curious canopy and pedestal, and the grounds are delicately arabesqued in gold with a trailing vine at the angles. A border of flowers and foliage, dark blue, green, and purple over foil, and gold finishes the base. The interior is light opaque blue powdered with gold rosettes.

Lent by Mr. George Salting.

175 & 176 PORTRAITS, width 5½ inches, height 7½ inches, in carved and gilt wood frame, with enamel border measuring 10½ inches by 12¾ inches. Painted in colours by Léonard Limousin. From the Soltikoff and Seillière Collections.

Francis I., half-length. The portrait, dated three years after the death of the king, represents the face in profile on a dark blue ground, the beard and moustache grey, the hair dark, under a low black velvet cap, corded with gold and single white ostrich plume in front. The dress is embroidered in many colours, under a furred gown with puffed black velvet sleeves. The only jewel worn is the St. Esprit, suspended from a single gold cord. The top of a balustrade, draped in green, forms a base, and the whole is bordered by a thin gold line, beneath which, in the right hand corner, is the signature L.L., 1550. The backs are uncoloured, and the enamels in the frame, painted with arabesque, in grisaille, tinged green and gold on black.

The Companion.—QUEEN CLAUDE, three-quarter face, looking to right. The flesh tints are exceptionally delicate on a deep blue background. The eyes are small and blue, the eyebrows slight and pencilled, the hair fair, and frizzed on each side of the face, within a white frilled cap loaded with pearls. The neck and shoulders are bare, with heavy pearl necklaces ; the bodice of black velvet is cut square and edged with lace, the sleeves of white swansdown. Below the portrait is a balustrade draped in green, and a single gold line bordering the picture. It is unsigned and undated, but probably also painted in 1550, twenty-six years after her death.

Lent by Mr. George Salting.

177 TAZZA, with flat bowl, height 3¼ inches, diameter 7¾ inches. Coloured. Attributed by Spitzer to Couly Nouailher, but the work closely resembles that of Penicaud II. Spitzer Collection, No. 80, plate 4. Taken from a bronze attributed to Moderno.

The bowl presents David, in Roman corselet and greaves of pale blue and grey crested helmet, with the decapitated body of Goliath at his feet. The ground is green and undulating, with a tree on either side, behind which traced in gold, en camaieu, is a battle from an engraving of the School of Raphael. A border of plain black and a white rim encircle it. The underside is decorated with blue and green laurel festoons, enclosing trophies, &c., partly in gold. The foot is also decorated with festoons. The underside is black powdered with gold stars and fleur-de-lis.

Lent by Mr. George Salting.

178 FOUR SMALL OVAL PLAQUES, in gilt metal frames on a red velvet mount, measuring each 3¾ inches by 2⅞ inches. In grisaille, probably by Pierre Reymond. Unsigned.

The subjects are: Neptune in a car drawn by sea-horses, with the winds above. Jupiter and Venus despatching Mercury on a quest. Juno in a car drawn by peacocks, with Apollo standing. Venus in a car drawn by doves, with Cupid twice represented. The backs are plain black.

Lent by Mr. George Salting.

179 TAZZA, 6 inches high, 8¼ diameter. Chiefly grisaille. By Léonard Limousin, 1543. Fountaine Collection, No. 137.

Æneas and Dido, after Marc Antonio's print. The two principal figures are seated on a raised dais at a small table on which Cupid leans. Attendants are serving, and a musician. On the floor of white marble, with a double border of black, stands a rich amphora. Above is a tent-like canopy supported on columns, the capitals being cupids holding curtains.

On a horizontal band of rich light and dark blue embroidery is an escutcheon with the initials L.L., and the date 1543. On the exterior of the bowl is an acanthus ornament of shaded gold, and a border. The stem is decorated with acanthus leaves, from which depend two cherubim, masks and festoons, with shields and various grotesques; gold arabesques and small guilloche border occupying the foot. The inside is plain black.

Lent by Mr. George Salting.

Case XI.

180 CIRCULAR MEDALLION-LIKE HINGED BOX of gilt metal. French. First half 16th century.

On the cover is a circular plaque of painted Limoges enamel, two inches in diameter, representing the Scourging of Christ, in opaque colours. On the reverse, a similar plaque of St. Peter reading and holding a key, in front of a niche. A ribbon border set with pearls within rosettes of blue enamel, and other stones with green enamel setting.

Lent by Sir T. D. Gibson Carmichael, Bart.

181 to **187** A SERIES OF SEVEN PLAQUES, each about 3 inches by 3⅞ inches In colours, gilt. From Albert Dürer's "Little Passion," which was issued in 1512.

No. 181. CHRIST IN THE FOREGROUND KNEELS TO WASH THE FEET OF ST. PETER. The room has a vaulted ceiling and lighted chandelier, and walls flecked with green and gold.

No. 182. CHRIST FAINTING UNDER THE CROSS. St. Veronica kneels with a handkerchief. Jerusalem, as a mediæval City, at the back, with blue sky and stars.

No. 183. CHRIST SCOURGED. A figure with grey beard on a rich throne, with other figures behind, holds a wand. This and the next scene take place in fine Renaissance halls.

No. 184. CHRIST IN THE TEMPLE. The money-changers are in contemporary costume, and the building rich Renaissance.

No. 185. CHRIST'S ENTRY INTO JERUSALEM. The gate of the City has a portcullis. The crowd spread carpets and palm branches. The sky is dark blue with gold stars.

No. 186. CHRIST BLINDFOLD, is buffeted by soldiers and others.

No. 187. CHRIST BEFORE CAIAPHAS. In a colonnaded hall, guarded by soldiers; and two Jews, in rich Oriental costume, accuse him.

No. 181 and 182 are rather larger than the rest of the series, less brilliant in colour, purple in the flesh tints, and by a different hand.

This is an exquisite series, possibly not produced at Limoges. The colours are rich and subdued, painted on a colourless glaze, allowing the metal to be seen, and heavily shaded and stippled with gold. The architecture is mostly coloured dark green and gold.

Lent by the Earl of Home.

188 SMALL PLAQUE, 6 inches by 4¾ inches, in metal frame of light twisted ribbons and festoon, enamelled in white, ruby and olive green, with rosettes at the angles. Grisaille. By Kip.

A skirmish with Amazons, the flesh uncoloured but shaded with gold. In the right corner on a scroll is written KIP, and the back bears a stamp.

Lent by Rev. A. H. Sanxay-Barwell.

189 PLAQUE, 5 inches by 4 inches, in gilt metal and velvet frame. Grisaille. Tinted. Attributed to Couly Nouailher, 1539 to 1545.

St. George, dressed in classic armour, on a white steed, treading the dragon under foot. Behind, the daughter of the Lydian King on the left, a pine-tree on the right. Above, among clouds, is an angel clasping the shield of St. George, and the words S. GEORGES written vertically.

Lent by Mr. Charles Borradaile.

190 SMALL PLAQUE, 2½ inches square. Grisaille. By Jean Penicaud II.

Samson, naked, except a flowing scarf attached to the right shoulder, wrestles with the lion. Some gold foliage in the background. The figure is finely drawn and of great muscular development. On the colourless back is the stamp of the elder Jean Penicaud. Compare with No. 76, in Case IV.

Lent by Rev. A. H. Sanxay-Barwell.

191 to **193** THREE SMALL PLAQUES, one 3¾ inches long and 1¾ inches high. The others 2 inches by 1¾ inches. Grisaille, by Kip.

A triumphal procession on foot of men and women in Roman costume, extending over three plaques, Ceres forming the central figure. The numerous figures, in pure white and grey, twenty-seven in all, stand out brilliantly against the jet black ground. The word CERES occurs in gold near the centre, and on a standard the words "Bone renomme."

Lent by Mr. George Salting.

194 PLAQUE, 3⅛ inches by 2¼ inches, in light metal mount. Graisaille. By KIP. Spitzer Collection, No. 24.

The Last Supper. [Except for a chalice the table is bare, a dish and pitcher stand on the ground. Christ and the Apostles are seated or standing round the ends and one side of the table. The room has bare walls and windows high up. On the back is the stamp of a lion and K.I.P.

Lent by Mr. Charles Borradaile.

195 SMALL PLAQUE, 3⅛ inches by 2½ inches, in metal mounts. Grisaille. By Pape. Collection Lafaulotte.

The Martyrdom of St. Lawrence after Marc Antonio's print of the picture by Bandinelli. Below are figures, almost nude, roasting the saint; in the centre are the judges seated in the midst of a semicircle of standing figures; and galleries above filled with persons in classic dress conversing and promenading. The painting, signed MP, is on a singularly minute and delicate scale.

Lent by Mr. George Salting.

196 SMALL PLAQUE. Oblong, 3¼ inches by 1¾ inches, in metal mount. Grisaille. Collection Lafaulotte.

Venus on a couch endeavours to detain Mars; Cupid appears behind, and some festoons of laurel are above. Separated by a square column, and occupying nearly two-thirds of the picture on the left, are five nude figures, some with weapons.

Lent by Mr. George Salting.

196a SMALL PLAQUE, 2¾ inches by 2¼ inches, in metal mount. Grisaille tinted.

The ground is a fine arabesque work of acanthus, drawn in black and white, shaded with green and grey on a dark blue ground, supporting five medallions three-quarters of an inch in diameter, with scenes from the Passion in pale neutral colours on black grounds. The scale of this very exceptional work is almost microscopic.

Lent by Rev. A. H. Sanxay-Barwell.

197 PLAQUE, 4⅛ inches by 5 inches. Grisaille, perhaps by Penicaud III.

Meeting of the Virgin and St. Elizabeth. A man, angels, and small buildings are the accessories. The sky is black, with gold stars. The flesh is untinted, and gold sparingly used. At the foot is a blue shield, with the initials M.B. and A.B. in gold, united by a gold knotted cord.

Lent by Mr. George Salting.

198 MEDALLION, 3¾ inches diameter, in a square metal frame with black and gold enamelled arabesque border and red velvet mount. Grisaille on blue. Apparently by Kip.

The Crucifixion, with the two thieves. The Virgin is in the centre of a small group of kneeling figures, with a crowd of Roman soldiers, mounted and on foot, behind. Outlined in black, touched with gold, the flesh untinted. An indistinct poinçon on the back.

Lent by Mr. George Salting.

199 SMALL PLAQUE. 4⅜ inches by 4⅛ inches. In colours. 16th century. From the Hastings Collection.

Job, almost nude, in slightly tinted grisaille, sits in his doorway on a dull red carpet, while his house is in flames. Four friends on the right are fully dressed in contemporary costume. The ground is green, with touches of gold, and the sky dark blue with gold stars. On a scroll of white, proceeding from the mouth of Job, is the legend, DN̄S DEDIC DN̄S ABSTIEN SIT NOMEN DN̄I BENEDICTVM.

Lent by Mr. George Salting.

200 PLAQUE, 3¼ inches by 2⅜ inches, round headed, in metal frame, with red velvet mounts. Grisaille.

The Last Supper. The personages are seated at a tressel table covered with a white cloth, under a draperied canopy. The flesh is scarcely tinted, and gold only used on the nimbus.

Lent by Mr. George Salting.

201 CRESCENT of gilt metal, formed like a nimbus, 6¼ inches wide, 5½ inches high, with three small enamels, the centre circular 1¾ inches in diameter, the others tapering, 2⅛ long, and filling the horns of the crescent. North Italian. About 1490.

The central medallion represents a hermit kneeling before a crucifix at the entrance of a cave; the others, the Blessed Virgin and the announcing angel, under arcades of masonry. The flesh tints, rocks, and greater part of the dresses, are grey, the tree and hair pale brown, with touches of opaque red in the masonry and a little gold, on deep blue grounds. The surfaces are very uneven.

These painted enamels of North Italy, which apparently preceded those of Limoges, are of great rarity and interest.

Lent by Mr. George Salting.

202 SMALL PLAQUE, 3¼ inches by 1⅞ inches, in metal frame. North Italian, probably Milanese. Late 15th or early 16th century, painted in grisaille and colours. Magniac Collection, 385.

Paris slaying Achilles, by shooting him in the heel in the Sanctuary of the Thymbræan Apollo. The scene is in the interior of a temple with an altar or shrine, on which stands a statue of a god within a niche. The columns are delicately shaded in grey against a blue wall and dull red window frames, through which a landscape is seen. The tesselated floor is also grey. Paris in gilt armour and bent bow is in the act of shooting Achilles, who kneels with a companion in front of the altar. On a band along the bottom of the plaque is inscribed: Paris, Achillem inter portas sagitta percus. Very few enamels of this kind are known.

Lent by Mr. George Salting.

203 A PLATE, 7¾ inches diameter. In colours. About 1530. Has been ascribed to Penicaud III. Magniac Collection, No. 389. Illustrated.

" In the centre is a large female classical bust in profile, painted in colours, on a blue background. The surrounding border is decorated with interlaced ornaments in gold and cameo medallions, grounded on foils. On the reverse is a cartouche flanked by amorini, containing a profile head in grisaille. In brilliancy and general harmony of colours this piece is not to to be surpassed."

Lent by Mr. J. E. Taylor.

204 PLAQUE. 6¼ inches by 7 inches. Grisaille. Hastings Collection.

Presentation of the Virgin in the Temple. She approaches the High Priest and others on a daïs, several persons attending her, and in front money changers and sellers of doves. Slight flesh tints, with gold.

Lent by Mr. George Salting.

205 PLAQUE, 9 inches high, 4 inches wide. In metal and velvet frame. Brilliant colours, partly on foil. Léonard Limousin.

In a Renaissance niche, shaded with gold, is the full length figure of a sibyl in brilliant red and blue costume, with a flowing white scarf over the arms. The blue, dotted with gold, is translucent, and the white ground showing through forms the high lights; the crimson is on foil, and heavily shaded with gold. A scroll over the head has SYBILLA CVMANA in black on the white ground, and at the feet is the signature L.L. The piece is of extraordinary brilliancy; and the back is uncoloured.

Lent by Mr. Charles Davis.

206 PORTRAIT, 2⅜ inches by 3⅛ inches, in carved wood frame. Colours. Doubtless by Léonard Limousin, though not signed. Strawberry Hill Collection, No. 82, fourteenth day's sale. Magniac Collection, No. 396.

Henri d'Albret II., king of Navarre, son of Jean d'Albret and Catherine de Foix. Succeeded to the throne in 1517, and died in 1555. The hair, moustache, and beard, are fair, and closely cropped; the cap is flat and black, with a white ostrich feather. The dress is a slashed black doublet embroidered with gold, with standing collar and small ruff. The background is a fine blue, and the bust is cut off at the base by a pale blue table or parapet.

Lent by Mr. J. E. Taylor.

207 OVAL MEDALLION, 2⅞ inches by 2⅛ inches. Grisaille. 17th century.

The flight into Egypt, Joseph and the Virgin and Child conducted by an angel, passing through a thick wood, very boldly sketched in black and white.

Lent by Mr. David M. Currie.

208 PORTRAIT, oval, 6½ by 4¾ inches, in rectangular gilt metal frame, with the corners enamelled in black and gold. Colours. By Pierre Courteys. Fountaine Collection, No. 288. Spitzer Collection, No. 121, pl. ix.

A half-length portrait of a young man, facing three-quarters to left, with short brown hair, beard and moustache. The eyes blue, colour fresh, and features somewhat drawn. The dress is black velvet with slashed sleeves, lace collar and cuffs, a small gold locket, and white gloves carried in left hand. On the blue background is inscribed—

NE MEMOREM . NOSTRI . HEC . REDAT . IMAGO . , and across, in smaller letters, ANNO SVE AETATIS . I 27. On a plain green balustrade below, NE MORTE NE FORTVAA CONTRA QVESTA POSSENZA.

Back uncoloured, marked P.C. in black.

A portrait of the same person, formerly in the Hamilton Collection, was supposed to be that of the artist, and is signed P. CORTEYS MAF, and faciebat 1539.

Lent by Mr. Charles Borradaile.

209 PLAQUE, 4¼ inches high and 3¼ inches wide. Grisaille. Attributed to one of the Penicauds. From the Spitzer Collection, No. 35.

A half-length figure of Lucretia, the head slightly inclined, clothed in a loose, low-necked tunic of gold, with white sleeves. Her left hand rests

upon the hip, and her right plunges a dagger into her breast. Above are two horns of plenty reversed. The hair and hilt of the poignard are gilt, and the flesh slightly violet. An indistinct circular stamp at the back bears the mark I.K. over a lion.

Lent by Mr. George Salting.

VENETIAN ENAMELS.

End of 15th and early 16th Century.

Case XII.

210 PLATE, 10¾ inches diameter.

The centre is green, the hollow and edge white, and the rest blue, profusely gilt with fern and fan-like scrolls and foliage, with small red and turquoise centres. The gilding is in remarkable preservation, and this is probably one of the finest specimens of its kind extant.

Lent by Mr. J. E. Taylor.

211 MONSTRANCE, 12½ inches high, 5¾ inches diameter at the base.

The cover is domed, the body of four open circles in white, studded with red and turquoise dots, and partly green. The knop is melon-shaped and the base of the stem lobed in white, the foot and other parts in blue, with the usual rich decoration.

Lent by Mr. J. E. Taylor.

212 EWER, 7½ inches high by 4½ inches.

The body is globular, embossed into lobes, white with small green centres. The narrow spout rises from this, is green, and ends in a grotesque head with long white ears. The neck of the ewer is long and slender, with a white half-round collar dotted to represent gems; and the handle tubular, broken by a white knop. The ground is blue and the whole richly decorated with gold as usual.

A small shield attached to the foot, gules, two lions passant or.

Lent by Mr. J. E. Taylor.

Case XVa.

213 Small Circular Mirror, on stand, 19½ inches high, and 9 inches diameter at the base. Mounted on metal, and bordered with moulded glass beads.

The frame is formed of two metal rolls, enamelled blue, and gilt, cut into leaves at the margins and turned over, white inside, and also gilt with a leaf pattern. The mirror and frame are on a chased metal boss, supported on a stand in blue, with various elaborate patterns in gold leaf.

Lent by Mr. E. Lowengard.

214 Plate, 12¼ inches diameter.

All in blue, except the hollow which is in white, and the green centre. This bears a shield of arms (possibly of the Strutt family,) Argent, on a chevron sable, between three cross crosslets, fitchée gules, as many leopards faces or. The decoration resembles No. 210.

Lent by Mr. J. E. Taylor.

215 Ewer of Oriental form, height 10½ inches, diameter 6 inches.

The cover is bossed out with melon-shaped lobes twisted spirally in white, with a red centre, on blue ground. The spout rising from the globular body is crested after the manner of a reptile, in green ; and the handle is a flat scroll. The lower part of the body is bossed out in white, and the rest of the ground blue, gilt in the usual manner.

Lent by Mr. J. E. Taylor.

216 A Navicula. 1 foot in length and 5 inches high.

The body is bossed into lobes, alternately green and white, and the foot has a white margin with stars. The covers are flat. The rest of the decoration is blue, and the gilding of the usual character.

Lent by Mr. Jeffery Whitehead.

Case XIII.

Collection of Enamelled Jewels, &c.

Lent and described by Sir Charles Robinson.

Stand No. 1. Series of Six Jewels, &c.

A. Book of Prayers. Gold enamelled cover. Reputed to be the prayer-book of the Emperor Charles V. The manuscript contents, in the Spanish language, are the confession of faith of the Emperor ("*Protestacion del Imperador Carlos*,"), a prayer to the Virgin and to the Guardian Angel. On the inside of the cover are two illuminations, the Virgin and Child, and a Saint with a sword. C. 1550-1560.

B. Pomander or Scent Case. Enamelled gold. In the form of an armillary sphere, containing a bezoar stone. Spanish, c. 1540-1550.

This jewel, kept for many generations as an heirloom in the family of the Marqueses of Monroy of Caceres in Spain, was reputed to have been given by the Emperor Charles V. to Hernan Cortes, the conqueror of Mexico. It was brought into the Monroy family by intermarriage with a lady of the family of the Marqueses de la Conquista, of the neighbouring city of Truxillo, lineal descendants of Cortes.

C. Pendant Jewel. "*The Lesser George*," or Badge of the Order of the Garter, worn by the Earl of Strafford, Minister of King Charles I. The enamel of St. George and the Dragon on the reverse was copied from the small picture by Raphael, in the Royal Collection, sold after the execution of the king, and now in the Louvre.

This jewel, together with the "*Greater George*," was preserved as an heirloom by the descendants of Lady Anne Wentworth, eldest daughter of Strafford until c. 1860-1870.

D. Pendant Jewel. Enamelled gold. Badge of the Order of the Bath. This badge of the Order is of English or Scottish work of the beginning of the reign of James I., and is believed to have been made to be worn by the king.

E. Pendant Jewel, in the form of the sacred monagram I.H.S., the letters in brilliants, cut to shape. Spanish work, c. 1520. The jewel may have belonged to Catherine of Arragon, Queen of Henry VIII. It, or a similar jewel, is represented in a contemporary portrait of the queen.

F. Small Oval Pendant in Onyx, mounted in enamelled gold, opening on a hinge, and containing inside the Virgin and Child on one side and the Crucifixion on the other. German, c. 1500-20.

Stand No. 2. Series of Seven Jewels.

A. PENDANT JEWEL. Gold enamelled. A phœnix in the centre. Italian, c. 1560.

B. PECTORAL CROSS. Enamelled gold, set with shaped table diamonds. Spanish, c. 1540.

This jewel was one of the principal pieces in the collection of votive jewels preserved in the treasury of the Cathedral of Nuestra Señora del Pilar, in Saragossa. The entire collection was sold by the chapter of the cathedral about 1875, to furnish funds for the completion of the fabric of the church.

C. MEDIÆVAL JEWEL. Circular, gold enamelled. An Angel holding an Inscribed Scroll. On the reverse an engraved half-length figure of St. John the Evangelist. French or Spanish, c. 1350.

D. JEWEL. Circular, silver-gilt enamelled, with translucent painted enamels of half-length figures of saints, and religious inscriptions. North Italian work, probably Milanese, by a goldsmith of the following of Leonardo da Vinci, c. 1490.

E. PENDANT. Enamelled gold. With a figure of a couchant lamb, the body formed by a "*perle baroque*." Italian, c. 1540-1560.

F. PENDANT JEWEL. French, c. 1500-1520. Found in the Seine in Paris.

G. SMALL CROSS. Enamelled gold, set with table diamonds. Italian or Spanish, c. 1580.

Stand No. 3. A Series of Gold Enamelled Jewels of the 16th and 17th centuries.

A. PENDANT JEWEL, set with an onyx cameo of the Nativity. German work, c. 1600.

B. CAMEO. Onyx. Head of Medusa. Antique Roman. The enamelled setting of intertwined serpents is of Italian Cinque Cento work.

C. PENDANT. Two peach stones, carved with minute scriptural subjects, set in enamelled gold. The carved stones open on hinges and disclose an onyx cameo and other ornaments in the interior. Italian, c. 1570.

D. PENDANT JEWEL. Gold. Italian, first half of the 16th century.

This jewel was recently dredged up in one of the canals of Venice. It was originally enamelled.

E. PENDANT JEWEL, in the form of a red-legged partridge, in full coloured painted enamel. Italian work, c. 1540. Preserved until its recent sale by auction in Rome, as a heirloom in the Orsini family.

F. SMALL OVAL PENDANT, set with a cabochon hyacynth, engraved with a bust of St. Sebastian. Enamelled gold mounting. Italian, c. 1520.

G. OVAL PENDANT. Bust of King Charles I. Cameo in mother-of-pearl on blue enamel background, with border of table-cut rubies. Translucent enamelled foliage on the reverse. English (?) work, c. 1630.

Stand No. 4. Series of Eight Jewels.

A. PENDANT JEWEL. From a string of pearls, gold enamelled, set with an intaglio in heliotrope. Italian, c. 1570.

B. PENDANT JEWEL. Gold, decorated with cloisonné enamel work and gems. Spanish work, probably by a goldsmith of Barcelona. c. 1500.

C. PENDANT. In the form of a ship, the hull formed of mother-of-pearl. Spanish, c. 1570-1580.

Brought from Ireland, and conjectured to have formed part of the spoil of the Spanish Armada.

D. PENDANT JEWEL. Gold, with cloisonné enamel work. In the form of a ship, with a cabochon balas ruby and two emeralds attached. Spanish, c. 1560.

E. OVAL PENDANT JEWEL. The flagellation in enamelled gold under cabochon rock crystals. Italian, c. 1540-1560. Formerly an heirloom in the Orsini family in Rome.

Stand No. 5. Series of Nine Jewels.

A. PECTORAL CROSS. Gold enamelled. English, c. 1530-1540.

B. PECTORAL CROSS. Gold enamelled, set with table diamonds. A monk kneeling at the foot of the Cross. Spanish, c. 1580.

C. PECTORAL CROSS. Gold, enriched with cloisonné translucent enamels. Spanish, c. 1580.

D. PENDANT JEWEL. Gold enamelled. Badge of the Order of St. Michel. French, c. 1540.

E. PENDANT JEWEL. Gold enamelled. Diana with a Dog. Italian, c. 1570.

F. PENDANT JEWEL. Gold enamelled. In the form of a lizard or chameleon, encrusted with opals. Italian, c. 1560.

G. PENDANT. Gold enamelled. In the form of a green lizard, set with rubies. Italian, c. 1560.

H. PENDANT JEWEL. Gold enamelled. In the form of an anchor, set with table diamonds. English. First quarter of the 17th century.

I. PENDANT JEWEL. Gold enamelled, set with rubies. French or German. First half of the 17th century.

Tablet No. 6, containing Ten Jewels, &c.

A. PENDANT. Enamelled gold. Badge of the Order of Malta. Italian, first half of 17th century.

B. RELIQUARY. Crystal and gold enamelled jewel. Spanish, c. 1580.

C. RELIQUARY. Oval jewel. Spanish, c. 1580.

D. "LACIS" JEWEL. Spanish, c. 1660.

E. "LACIS" JEWEL. Gold filigree, set with a sapphire. Spanish, c. 1660.

F. RELIQUARY. Gold enamelled pendant. Spanish, c. 1600.

G. PENDANT JEWEL. Gold enamelled. French, Louis XIII. period.

H. RELIQUARY. Spanish, c. 1600.

I. LOCKET. Cameo. Equestrian figure of Gustavus Adolphus. German, c. 1650.

J. LOCKET. With a small crucifix. Spanish, 16th century.

Tablet No. 7, containing a Series of Eight Gold Enamelled Jewels, &c. Chiefly Spanish 17th century work.

A. PENDANT JEWEL. Gold enamelled. The "Virgin del Pilar" of Saragossa.

B. TRIANGULAR JEWEL. Both these are the work of Aragonese goldsmiths, of the early part of the 17th century.

Tablet No. 8, containing a Series of Twelve Objects. Chiefly Painted Enamels on Gold. 17th and 18th centuries.

A. RELIQUARY. Gold. Oblong, with a bas-relief enamel of the Nativity. Italian or French, 1600-1630.

B. Bas-Relief. Small oval enamel on gold. C. 1600-1630.

C. Arched Top Devotional Picture. Painted enamel on gold. German. First half of 17th century.

D. Pair of Bracelet Snaps. Enamelled. French, c. 1750.

Tablet No. 9 containing Nine Enamelled Gold Jewels of various origin. 16th and 17th centuries.

A. Reliquary. Lantern-shaped. Spanish, c. 1580.

B. Pomander or Scent-Case. German, c. 1600.

C. D. Two Jewels. Enamelled. In the form of skulls, opening on hinges, with devotional subjects in the interior.

Tablet No. 10, containing Thirteen Objects.

A. Pendant Jewel. Badge of the Spanish Order of Calatrava in brilliants, with enamelled cross of the order in centre. 17th century.

B. Gold Medal of Maximilian, Elector of Bavaria, within an enamelled wreath. Second half 16th century.

C. Enamelled Gold Seal of King George I. when Elector of Hanover. Said to be the work of Dinglinger.

D, E, F. Three Enamelled Gold Pectoral Crosses. Spanish 16th century work.

Tablet No. 11.

Series of Five Camei and Intagli in enamelled gold mounts. Italian. 16th century.

Tablet No. 12.

Five Hat-Medallions. Enamelled gold and cameos. Italian. First half of 16th century. Of these, A is from the design of Francesco Francia, the painter.

No. 13. Standing Reliquary Cross, made for and reputed to contain a portion of the wood of the true Cross. The stem is silver gilt and enamelled, the upper portion containing the relic, is gold enamelled, and set with cabochon

sapphires and rubies. The cross bears the arms, several times repeated, of Robert of Anjou, King of Hungary, 1309-1343. It also bears the Imperial Austrian arms, probably added c. 1520.

This cross was probably made in France, by the order of Robert of Anjou, for his private chapel, or for presentation to a church in Hungary, and on the union of Hungary with Austria, under Ferdinand, King of the Romans, it was removed to Vienna.

No. 14. PAX, in gilt metal and silver. The subject, in the centre, Our Saviour in the tomb adored by angels, chased in low relief, originally enamelled in proper colours, in the manner styled Email de "basse taille," Italian Gothic work. Second half of the 14th century. Acquired in Venice, and probably of North Italian origin.

No. 15. CIRCULAR ENAMEL, in "basse taille" translucent enamel on silver St. Michael (or St. George?) in full armour slaying the dragon. Circa 1450. Spanish (?) or perhaps English (?) work.

The silver-gilt filigree mounting, as a reliquary, was added in the 17th century. The relics are contained in a cavity at the back of the piece. It was recently obtained from the village church of San Pablo, near Nava, Hermosa, Province of Toledo, Spain.

No. 16. CIRCULAR SILVER COVER of a reliquary or case for a talisman, chased in low relief, with Christ and the Virgin enthroned. Underneath, St. Peter and St. Paul, St. John the Baptist, and two other saints. Round the margin is engraved:—"Tettagrammaton verbum caro factum est habitavit in nobis mentes santas spontaneas honores deo patrie liberationem."

The relievo was originally an émail de "basse-taille," but the enamel has entirely perished. English or French work, circa 1300.

No. 17. SILVER ENAMELLED INKSTAND, Hispano Moresco work, probably made at Granada towards the end of the 15th century. An inscription on a ground of green enamel in the upper part reads:—"Lil-amr-wal-ikbâl" ("For long life and prosperity"). Acquired in Spain.

No. 18. DEVOTIONAL TRIPTYCH. Gilt metal, with enamelled background. German Gothic, early 15th century.

No. 19. CIRCULAR ENAMEL ON COPPER. St. Jerome. North Italian, c. 1480-1500.

No. 20. PLAQUE. Limoges enamel. In its original gilt metal frame, engraved in arabesque work at the back. French, c. 1530.

No. 21. ORIGINAL DESIGN for three Pendant Jewels. German, c. 1530.
Probably a diploma Drawing ("deesin de maîtrise") made on the reception of the artist goldsmith as a member of his guild.

No. 22. SMALL CYLINDRICAL FLACON. Mounted in enamelled gold. French c. 1600.

No. 23. BOX. Gold, enamelled in relievo. French, Louis XIII. period.

No. 24. BOX. Gold enamelled, in the form of a shell. Indian, 17th or 18th century.

No. 25. CIRCULAR BONBONNIÈRE. Painted enamel in gold. French, Louis XIV. period.

No. 26. SMALL CASKET, white enamel and gold. French or German, second half of 17th century.

No. 27. CIRCULAR BONBONNIÈRE. Translucent enamel on gold. French, Louis XVI. period.

No. 28. OVAL BOX in onyx with gold mount enamelled in relief with flowers. French, early 18th century.

No. 29. OVAL GOLD BOX, enamelled blue ground with raised flowers round the margin. French, Louis XV. work.

No. 30. OVAL GOLD BOX, pale lavender coloured enamel ground. French, Louis XV. work.

No. 31. OCTAGONAL ROCK CRYSTAL RELIQUARY with an enamelled gold crucifix in the interior. Spanish, early 17th century.

No. 32. PAINTED ENAMELLED MINIATURE OF A GENTLEMAN. French or Dutch, c. 1650.

No. 33. OVAL BONBONNIÈRE. White enamel, green on gold, painted with emblems. Dutch or German work, first half 17th century.

No. 34. GOLD BOX. Decorations in relief on translucent green enamelled ground. French, c. 1690-1700.

COLLECTION OF FORTY-SIX GOLD ENAMELLED FINGER RINGS, chiefly of 15th 16th and 17th centuries.

ENAMELLED JEWELS, ETC.

Lent by Various Owners.

Case XIV.

217 PAIR OF STIRRUPS, in iron, overlaid with silver, of Oriental form. Debruges Collection. Italian. Latter half of 15th or early 16th century.

The sides are niello with panels of fine Italian arabesque foliage and decoration, enclosed in borders of gold cloisonné enamel of extreme delicacy, on crimson translucent ground, with foliage and strap work in opaque white and translucent green and blue.

When they were exhibited at the Society of Antiquaries, Sir Wollaston Franks' opinion of these stirrups was thus expressed:—

"The whole of this work appears to me to be Italian of the first half of the sixteenth century, for even if the designs of the niellos are derived from Aldegrever this would not be surprising, as the designs of Albrecht Dürer and other German artists were extensively used in Italy."

"It is probable that these stirrups were made for some great oriental personage with the help of an Italian workman. The form is not unlike a Mahommedan stirrup as shown by one from Barbary now exhibited, and it will be seen from the drawings that others still more like are to be found in the British Museum."

These stirrups are, however, of a form used in Hungary, and frequently richly decorated. Possibly they were made for Matthew Corvinus, who was a great patron of Italian art.

Lent by Major A. H. Browne.

218 & 254 SUITE OF KNIFE, FORK, SPOON AND TOOTH-PICK, of silver, enamelled. Augsburg work. End of 16th century. Spitzer Collection, Nos. 40 to 43, plate iv.

The handles are quadrate of silver gilt, framing four plates of silver ungilt with champlevé enamel, containing leafage designs of blue, turquoise, green and amber. The fork is two-pronged. The spoon bears the Augsburg hall-mark and the goldsmith's mark H.E.S. interlaced.

Lent by Mr. George Salting.

219 DIPTYCH, 1⅝ inches by 1¼ inches, in silver. Basse-taille enamel. English or French. 14th century.

On the exterior, each plaque bears two subjects within a 14th century arcading; on one, Our Lord and the Madonna in royal crowns, robed in amber, violet, pale green and pale blue; St. Christopher and St. George

group at the foot of the cross, above, and Christ with the banner, in Majesty below. Inside—the crucifixion fills one whole panel; and the other has beneath. The opposite plaque is somewhat damaged, but represents the the Annunciation above the Adoration of the Magi. All are on diapered translucent blue grounds. The drawing is remarkably fine, the poses easy and natural, and the colouring distinguished by the peculiarly clear translucent ambers, almost straw colour, and the steel grey, and violet.

Lent by Mr. George Salting.

220 Oval Miniature Case of Gold, 1⅝ inches by 1⅛ inches. Cloisonné. Probably English. 17th century.

A bisymetrical pattern, of gold lines, on a white ground, encloses small geometric spaces of translucent ruby. The portrait inside is that of Arabella Stuart. *Lent by Mrs. Joseph.*

221 Gold Cross, 2 inches by 1¾ inches. 17th century.

The arms are enamelled in blue and gold, and in the centre on one side is a half-length in relief of St. Peter, and on the other that of a German Emperor, within a laurel wreath on a ground of blue.

Lent by Sir T. D. Gibson Carmichael, Bart.

222 Small Pendant, 1¼ inches by ¾ of an inch.

Jewelled with diamonds and a pearl, and enamelled in blue, red, and green. *Lent by Sir T. D. Gibson Carmichael, Bart.*

223 Gold Crucifix, enamelled, 2¼ inches by 1½ inches. Possibly English. Early 16th century.

The figure of Christ is in the round in white enamel touched with gold, the label gold with black enamel letters I.N.R.I. There are four ruby-like drops of translucent enamel under the hands, and seven similar drops under the feet. The back has the Instruments of the Passion in black and white, with a ruby heart in the centre.

This is similar to a Crucifix exhibited by Sir Charles Robinson in Case No. 13. *Lent by Mr. F. E. Whelan.*

224 Miniature Case, in gold, 1⅝ inches by 2⅝ inches. Plique à jour. Probably French. 17th century.

The back is translucent and not upon metal, and the colour of tortoiseshell. Delicate gold cloisons are imbedded, forming a floral pattern of marguerites and star-wort, with translucent green leaves. Above is the motto, VT VIDI VT PERII, from Virgil (Eclogue VIII.), and a sun and streak of blue cloud over it. The edges are delicately enamelled in black and white. *Lent by Mr. George Salting.*

225 Oval Miniature Case of gold, about 2¼ inches by nearly 4 inches. English. Cloisonné. End of 16th century.

The pattern is a floral arabesque, worked in gold cloisons, on a black background, with flowers in translucent green. In the centre is a heart-shaped ornament, forming a lozenge, under a W., while beneath is the monogram ER., all in green translucent enamel. The edges and the front of the ornaments over the portrait are picked out in black. The case contains a portrait of Sir Walter Raleigh.

Lent by the Duke of Rutland, K.G.

226 Miniature Case, oval, 2¼ inches by 1¾ inches. English. Late 16th century.

The back and front are covered alike with a fine geometric pattern, in silver cloisonné on black enamel ground, with something the effect of piqué-work.

Lent by Her Majesty the Queen.

227 Octagonal Pendant of gold, surrounded by scrolls set with diamonds. 2⅞ inches by 2¼ inches. Italian. 16th century. Incrusted.

Within the crystal case is the Sacrifice of Isaac, in the round and "à jour," the figures in Roman costume incrusted with translucent purple, green, blue and white. This is surrounded by an octagonal border set with diamonds, and enamelled in emerald, ruby and white; beyond which are scrolls set with diamonds and touched with white, ruby and green. The back is without gems, and still more beautifully enamelled in black, white and colours.

Lent by Sir T. D. Gibson Carmichael, Bart.

228 Pear-shaped Pendant Jewel of gold, enamelled; set with rubies and sapphires. 1½ inches by 1 inch. Italian, incrusted. 16th century.

On the front, Mars, Venus and Cupid in the round, enamelled white, surrounded by jewels. The back a quasi-architectural design in translucent and ruby green, and white and blue opaque enamel.

Lent by Earl Amherst.

229 Oval Gold Pendant, 1½ inches by 1¼ inches. Incrusted. Probably Italian. 16th century.

The oval is a thin gold plate, beaten and chased, with filigree border, representing the charger, on which is the head of John the Baptist in relief and enamelled white.

Lent by Sir T. D. Gibson Carmichael, Bart.

230 TABLET, of lapis lazuli, with figure in gold enamelled, 1¼ inches by 1 inch. Italian. 16th century.

The Infant Christ in white is seated on a crimson cushion.

Lent by Sir T. D. Gibson Carmichael, Bart.

231 DIPTYCH, about 2½ inches by 1⅝ inches, in silver gilt. Basse-taille enamel. French. 14th century.

Exterior: On one side the Crucifixion, the flesh represented by silver engraved and the draperies enamelled in grey, green and purple, on a flowered background of translucent blue: above is a double pointed and crocketed canopy in silver, filled in with green and opaque red. On the opposite tablet, Christ rising from the Sepulchre, the two sleeping soldiers dressed in the armour of the 14th century: the translucent blue background is diapered, but the canopy is the same. Inside is the Annunciation, and Death of Mary, in gold, modelled in full relief upon a translucent blue background, with an exquisitely figured green and blue pattern behind the canopy work.

Lent by Mr. J. E. Taylor.

232 SILVER GILT AND ENAMELLED SPOON, 7½ inches long. In original leather case. Of the latter half of the 15th century. Proc. Soc. Antiq., vol. xv., p. 256.

Bowl of usual form of the period, with *Ave Maria* engraved in the centre within a wreath interrupted by five-petalled flowers in dark blue or purple. The rest of the bowl is covered with twining branches bearing similar flowers, apparently intended for roses. The back has a similar decoration, but with slightly larger leaves. The bowl is held by a dragon's head. The shaft is hexagonal, divided by a moulding mid-way, the lower half decorated with similar plant ornament of a smaller scale, except on one side which is the enamelled *Ave Maria gracia.* The upper end is plain, terminating in a fir-cone.

Lent by Mr. Max Rosenheim.

233 PENDANT reliquary, of gold, set with rubies and diamonds, 4 inches in length and 2⅜ inches in width. Italian, incrusted, 16th century. South Kensington Loan Collection of 1872, No. 131.

The body of the pendant is a cylindrical portion of bone, about 1¾ inches long, held by three hoops of diamonds and rubies in the front, but on the back, finely enamelled all over with roses, fleurs-de-lis and strap work, partly pierced, in champlevé to represent cloisonné, on black and ruby grounds, with white, turquoise, various shades of green, lilac, &c. The two ends, about 1 inch in diameter, are also exquisitely enamelled in champlevé to

imitate cloisonné, in fine lines of white and gold on a black ground, the spaces enclosed being left translucent over the gold, resembling rubies, emeralds, sapphires and topazes in colours. This is surrounded by a fine band of lilac enamel, dotted with red and white as if gemmed.

Beneath this are pendant arabesque ornaments pierced and enamelled in ruby outlined by lilac, sapphire outlined by opaque green, &c. Above the bone is the Crucifixion, the figures of Christ, the Virgin and St. John, in whole relief, incrusted with white and coloured enamels, the cross being translucent ruby. The figures stand on diamond and ruby pedestals, the two chains and mounts are similarly gemmed in front, but finely enamelled on the back, partly in black with minute patterns in gold, and partly in colours resembling the mounts of the bone; on the back of the cross are the emblems of the Passion and a skeleton at its base, on white ground.

This is traditionally said to have belonged to Catherine of Braganza, and to have been given by her to the family of the Comptons of Hartpury, co. Gloucester. In the colours of the enamels, especially in the lavender-dotted borders, and a black basket-work pattern, this agrees with Nos. 245 and 246.

Lent by Mr. William Boore.

224 A SHIELD-SHAPE FRAME of gold, 1¾ inches by 2⅜ inches. Italian Basse-taille. 15th century.

The shield bears a tilting helm in silver with mantle barred with black, on which are the letters *s o b r*. The crest is a winged dragon rising from a crescent and holding a man. Beneath is a shield with the serpent crest of the Visconti repeated; and on one side, on the translucent green diapered field is a crowned V, and on the other a crowned B.

Lent by Mr. David M. Currie.

235 PENDANT JEWEL of gold, set with a pearl and rubies, 1⅛ inches by 2 inches. Italian. 16th century. Incrusted enamel.

St. Michael and the Dragon, the body of the latter a pearl with dark translucent blue foil and light opaque blue on the head. The saint, in a Roman dress, is of gold, with deep blue corselet and white and blue wings. The modelling is very fine.

Lent by Mr. David M. Currie.

236 TWO SMALL PLAQUES, united in a metal frame, each 2⅛ inches high, and 1⅝ inches wide. Richly coloured and gilt. Hastings Collection.

The plaques represent the marriage or betrothal of persons of high rank. On the left hand is a figure in green, crimson and gold, with purple hose, and an attendant. There is a Renaissance building and battlemented

tower and walls in the background. On the right a lady, in crimson and deep blue, advances saluting, with two attendants.

The colours and gilding in this gem-like piece are mostly translucent, the ruby and violet being especially rich, and delicately shaded with gold. On the deep blue sky is pencilled in gold the legend ME TORRET FACE MVTVA, from Horace's Ode, Donec gratus eram Tibi, Book iii. 9.

Lent by Mr. George Salting.

237 MINIATURE CASE of gold, 1½ inches by 1⅜ inches. Champlevé and incrusted. Probably French. 16th century.

The back has a pheasant in translucent green under a violet canopy with floral ornament on either side of emerald and ruby enamel, surrounded by a small oval border of gold dots on white ground. The enrichments round the side are encrusted in places with black, white, red and green enamel. The portrait is that of Q. Elizabeth.

Lent by Mr. David M. Currie.

238 SMALL PLAQUE on gold, 1¼ inches high and 1⅛ inches wide. Byzantine. 10th or 11th Century.

A bust of the Apostle, full face, wearing a striped robe of dark and light blue; hair and beard in black enamel with nimbus of brilliant turquoise, the right hand on the breast, enamelled like the face and neck in flesh colour. On the left a closed book with a deep red cover and pear-shaped ornaments in green. The edges of the book are in yellow enamel with wavy cloisons, and there is a yellow streak in the robe. Inscribed ΟΑΓΙΟΣ ΠΑVLOS. From the cover of a textus or gospel. Compare the MS. in the Library of Siena, purchased for the town in the 14th century, and the cover of a Greek book belonging to the Library of St. Marc, figured in Labarte, Arts Industriels, plates 101 and 102. There is no ground for the statement that this plaque formed part of the Pala D'Oro at St. Mark's, in Venice. *Lent by the Museum of Practical Geology.*

239 PENDANT GOLD JEWEL, about 4 inches by 2½ inches, set with pearls, diamonds, and rubies. Incrusted enamel. Italian. 16th century. South Kensington Loan Collection of 1872, No. 135.

The jewel takes the form of a triton, the body made of a single pearl, the head and arms enamelled white, wielding a jawbone in the right hand, and a satyr's head in green, blue and white enamel in the left. The tail is in translucent green and amber, and opaque white and blue. The whole is profusely studded with rubies and diamonds, and has three pendant pearls. Brought from India by Lord Canning.

Lent by the Marquis of Clanrikarde.

240 VOTIVE JEWEL, of enamelled gold, circular, 2¼ inches in diameter. Early 16th century. Probably North Italian, and by the same hand as No. 241.

The Adoration of the Magi, the figures almost in the round, in a sunk medallion. The Madonna and Infant Christ seated on a step, St. Joseph behind. One of the Magi, in a white robe edged with gold and crimson collar, kneels at her feet and offers a golden casket. At the back, another, in blue with crimson collar, standing, removes the crown from his head, while the third, emerging from a doorway to the left, also removes the crown from his head and presents a golden vase; he wears a long green coat barred with gold. Behind is an architectural background of masonry in white enamel, and the Star of Bethlehem seen through an opening. Round the medallion is a wreath of gold set with table diamonds, between which runs a ribbon of ruby edged with white.

The back bears a geometrically reticulated pattern of fine gold ribbed cords on brilliant green translucent enamel, appearing to be braced to the wreath by delicate trefoil enamelled leaves of mediæval form.

Lent by Sir T. D. Gibson Carmichael, Bart.

241 VOTIVE JEWEL of enamelled gold, circular, 3¾ inches diameter. Early 16th century. Probably North Italian.

The Adoration of the Magi, in a sunk medallion, the figures almost in the round. To the left the Madonna seated on steps, holding the Infant Christ. Before her kneels one of the Magi, in a long-sleeved robe of white enamel with a diaper pattern in gold and a collar of crimson, presenting a golden box. Another, behind, in a deep blue robe also diapered, is holding a cup. The third, to the right, represented as a Moor, holds a golden sceptre towards the Infant Christ; his robe is green and diapered gold, with long hanging sleeves, and with his right hand he removes a crown from his head. The scene takes place in a hall with lofty narrow-pointed arches, supported by Italian Renaissance pilasters, the openings in deep blue enamel; the faces of the pilasters are enriched with a delicate pattern in dark enamel and gold, and the capitals green; the floor is green with a lozenge pattern in gold. The back is a crossed diaper, divided by narrow wavy ribbons of gold on translucent green enamel.

This back bears a close resemblance in colour and decoration to the back of No. 240. *Lent by Mr. George Salting.*

242 VOTIVE JEWEL of gold, enamelled, with the principal figures in full relief. Spitzer Collection, Bijoux, No. 12. North Italian, showing German influence or possibly Augsburg work. Early 16th century.

A Christian king, on a white horse caparisoned in green with a large diaper pattern in gold, dressed in a surcoat of blue and gold, wearing

a royal crown with high enamelled cap, and in the act of delivering a powerful blow with his sword, is trampling on an infidel, overthrown, whose brown horse lies with feet in air. The infidel wears a high red cap and turban, and is dressed in blue and gold. The ground is covered with minute flowers and foliage in high relief, enamelled in proper colours, and on either side, on rocky cliffs in two stages, are towers with high conical roofs. A horseman is seen on either side in the background. Above all are clouds conventionally represented in accordance with German late 15th century art. Framing the design is a depressed arch, on two slender columns, with spiral ornament. The back is covered with brilliant green translucent enamel, floated over an uneven surface, and divided into sections by ribbed bands of gold. There are three loops in silver projecting half-an-inch. The colours are partly opaque and partly translucent. Enamels of this description are of extreme rarity.

Lent by Mr. George Salting.

243 SILVER-GILT CLOCK in form of hexastyle temple, surmounted by a cupola. Height 12½ inches. South Kensington Catalogue of 1862, page 653, No. 7452.

It was thus described by Sir Wollaston Franks in 1862:—"Silver-gilt clock, in form of a hexastyle temple of six Ionic columns of steel, damascened with gold wreaths, and the initial in silver of the letter H crowned, the monogram H.D., or H.C., interlaced, and three crescents, the devices of Henry II. of France; these are repeated round the pedestal in gold letters on blue enamel; round the entablature, between the columns, a bow, crescent, and the same monograms. It is surmounted by a cupola supported by six gilt terminal figures, the dome enamelled, with devices in gold of bows, arrows, quivers, crescents, &c. At the top is a statuette of Time; beneath the dome is a circular dial of blue enamel, ornamented with scrolls, a white circle of numerals, and in the centre the monograms repeated. The bows, arrows, quivers, &c., were the well-known badges of Diane de Poictiers, and the occurrence of these badges, with the crowned H., the monogram H.D. interlaced, and the three crescents, lends weight to the supposition that this beautiful piece of work was made for Diane by order of her Royal lover. The works are enclosed by crystal panels, resting on six gilt balls; above the columns are damascened steel vases." The underside of the cupola is very finely engraved with an arabesque pattern.

Lent by the Earl of Home.

244 ENAMELLED PENDANT JEWEL of gold and gems, with diamonds, rubies, and pendant pearls. About 2½ long and 1½ inches wide. Probably Italian. 16th century.

The design is architectural, and consists of a canopy supported by pillars enamelled in white and black, containing figures in the round of Judith and her maid, with the head of Holofernes. On the reverse, David and Goliath. The costumes are variously coloured.

Lent by Mrs. J. E. Taylor.

245 VASE of Chalcedony, with enamelled foot and cover of gold. Italian. 16th century.

The oviform chalcedony body is of one piece, covered with vines in high relief, bearing grapes, which rise from an acanthus border below. The handles are satyrs' heads, with long beards, and recurved horns, standing free from the body. The cover has four figures of fawns crouching, in relief, enamelled white, with feet in gold; holding bunches of leaves, enamelled in translucent green, and grapes in ruby. A narrow border of blue, with gold strap-work dotted with white, surrounds the cover, below which is a salient member with a garland of vine leaves and grapes, the leaves enamelled in green; bound with a ribbon of ruby enamel. The underside of this member has scroll-work of white enamel on black enamel, relieved with gold foliage. Round the neck are four enamelled studs, consisting of pearls in white on rosettes with cloisons of ruby enamel, between them a drapery in blue. The cover is surmounted with a knop, having at its base four masks in white enamel on a white ground, with dentated border in ruby. The knop consists of vine leaves and grapes, enamelled in proper colours. The stem of the knop is covered with a delicate basket-work of white and black enamel.

The foot consists of a cup of gold, in which the chalcedony is seated, with four rams' heads in white and gold, each having four horns, the heads separated by palmate ornaments in relief in ruby enamel. Beneath is a narrow roll, with black enamel and white points, and below this a fluted stem outlined in black, with the hollows gold. A circular half-round moulding connects the stem with the square plinth, and bears an ovolo border, with white eggs and points of green between. The flat top of the plinth has masks at the corners in relief enamelled white, ruby and green, connected by tendrils of vine in green and ruby champlevé. Each side has a sunk cartouche, with reclining Bacchanalian figure in high relief, enamelled white and bearing vine leaves round the brows and in the hands. A narrow strap-work in black enamel outlines the sides of the base and encloses the cartouches, together with two vases in ruby enamel.

Lent by the Duke of Devonshire, K.G.

245a SMALL EWER of heliotrope or bloodstone, 7¼ inches high, including the handle, and about 5½ inches wide, mounted in gold, with rubies, diamonds, &c., and enamel. Italian incrusted enamel. 16th century.

The vase is oval, carved, and has a small oval foot and cover. These are set with rubies and diamonds, mounted in gold enamelled chiefly black and white. A jewelled fillet round the neck, and another round the stem, introduce the lavender and white seen in the companion pieces. The handle is in form of a sea dragon, set with rubies and emeralds, and very richly enamelled in white and translucent blue and green. A small cupid in white and gold, in the act of striking with a gold arrow, rides on the tail. The spout is a griffin's head and bust, similarly jewelled and enamelled.

Lent by the Duke of Devonshire, K.G.

245b VASE AND COVER, lapis lazuli, height 2¾ inches, diameter 3 inches, exclusive of handles. The enamel is Italian. 16th century.

The vase is carved out of one piece, and is unusually fine in colour. It is probably late Roman of about the second century. The cover is Italian, 16th century, surmounted by a small figure of Venus with Cupid, enamelled white or flesh colour, on a small pedestal enamelled turquoise.

Lent by the Duke of Devonshire, K.G.

245c VASE AND COVER, of jasper, 4¾ inches high, including knob, and 3 inches diameter, exclusive of handles. The enamel Italian. 16th century.

The knob is an uncut crystal of ruby, mounted in a gold setting, enamelled lavender and white, upon a stem consisting of two masks in flesh colour, with a Cornucopia of fruit on either side, which, with the fluted base, are also delicately enamelled in lavender and white. The handles are exceedingly slender scrolls set with rubies, bear small satyrs' heads in violet and ruby, sapphire, turquoise and other coloured enamels. The foot is gold set with rubies and diamonds, the settings enamelled in lavender and white, with festoons, &c., in translucent green and ruby.

Lent by the Duke of Devonshire, K.G.

245d SMALL OVAL TAZZA, of agate jasper, 5 inches in length, and 5¼ inches in height, set with rubies and pearls. Italian. 16th century.

The agate somewhat resembles a moss agate in general colour, but is principally opaque with flecks of bright red, and is of a quality that does not appear to be known. It is extremely thin and delicate. The handles are finely pierced and ear-shaped, enamelled in white translucent green, and turquoise. The stem is slender, and broken by two mounts, with the peculiar lavender and white enamel, which is also present on the foot between the rubies and pearls with which it is studded. A most delicate band of white with translucent ruby dots margins the base.

Lent by the Duke of Devonshire, K.G.

246 Enamelled Gold Pendant with jewel, in form of an oval casket, 1¾ inches by 1½ inches. Italian work. 16th century.

Repoussé and chased. On the cover is a dog with the body formed of a large pearl, the head and limbs of gold. This is surrounded by rubies set in green enamel. Round the body of the jewel is a raised band set with pearls, rubies and sapphires. Beneath are arabesques in blue and ruby enamel, terminating below in a representation of fluting in white, red and blue, from which depends a fine pear-shaped pearl. The fine lines of black enamel and narrow fillet of blue in the hollow between the body and upper part of the jewel should be noticed as presenting analogies with Nos. 245 and 233. It is slung by four chains of gold from a small canopy.

Lent by Sir T. D. Gibson Carmichael, Bart.

247 Small Oblong Plaque, with rounded top, 1⅝ inches high, 1 inch wide. German Gothic. Date about 1500.

The Crucifixion with the Virgin and St. John ; the drapery in grey, and the flesh slightly tinted, with a few flecks of red, and the cross and nimbus in gold. The subject is stippled on a black ground.

Lent by Mr. George Salting.

248 Ivory Casket, with enamelled mounts, length 7 inches, height 3 inches, width 4½ inches. French. Early 14th century. Magniac Collection, No. 258, illustrated.

The ivory is carved in high relief, representing scenes from the life of St. Eustace. The mounts are slender straps of silver champlevé work, fleurs-de-lis and lions passant, semé on translucent blue.

The Magniac Catalogue states that this casket had remained in the possession of the Royal House of Stuart from the accession of James I. until the demise of Cardinal York in Rome in 1807.

Lent by Mr. F. R. Gregson.

249 Gold cross-hilted Sword, in red velvet scabbard. The grip and the quillons are each 7 inches long and the scabbard 2 feet 11¼ inches. Incrusted. Italian, 16th century.

The pommel is circular, 2 inches in diameter, with gold filigree scrolls radiating from a lion's head, incrusted with white enamel and studded with gems. The grip is also decorated with filigree scroll-work, banded with white enamel and gemmed, and the quillons, which are straight, are similarly treated. The mounts of the scabbard are decorated with filigree but unenamelled. The original blade, the tang of which is rivetted through the pommel and chased over with gold, is in perfect preservation, but bears no armourer's mark. From its rich decoration and archaic form, this was probably a state sword. *Lent by Mr. David M. Currie.*

250 A TRAY OF EGYPTIAN JEWELS of the 12th Dynasty, some of which are cloisonné, with pieces of precious stone inlaid.

Certain of these, particularly the small square inlaid with turquoise and lapis lazuli the gold TAT inlaid with turquoise and red carnation, the plate of gold, the lotus flower, and the Anubis with the sacred eye, are interesting in connection with the history of cloisonné. Objects of so early a date (about 2700 B.C.) are almost unknown elsewhere than in the Egyptian Government Collection. *Lent by the Rev. Wm. Macgregor.*

251 ANGLO-SAXON JEWEL, 2⅜ inches diameter, of beaten gold, with cloisons of geometric design arranged in concentric rings.

The cloisons are filled with glass inlays, ruby and green. The object, though not a true enamel, is important in the history of cloisonné work.

Lent by Earl Amherst.

252 KNIFE, with enamelled handle, 3¼ inches in length, and blade 4¾ inches. Probably Augsburg work. First half of 17th century.

The handle is in silver repoussé, and enamelled in opaque colours to imitate cloisonné. The design is conventional floral ornament in the style of De Brie, and the colours are opaque white, green, lavender and black on a silver ground. *Lent by Mr. George Salting.*

253 KNIFE AND THREE-PRONGED FORK, handles enamelled, 2¾ inches long, blade 3¼ inches. Probably German. Early 17th century.

The handles are in cloisonné and gold, with flowers, snails and insects, enamelled in proper colours, on brilliant green translucent punctured ground. The design is rich, and the enamels very highly finished.

Lent by Mr. George Salting.

254 See No. 218.

255 AN OVAL MINIATURE, with portrait of a man, by Petitot, 2½ inches by 2 inches. French. 17th century.

The frame, by Gilles Legaré, is formed of a border of flowers in relief, finely enamelled in natural colours; and the back of turquoise blue with flowers, painted chiefly in red. *Lent by Lord Cremorne.*

256 OVAL PLAQUE, of a miniature case, 1⅝ inches by 1⅜ inches. Late 17th century.

A delicate scroll work of acanthus leaves and grotesque heads in white on black ground; lined with opaque green, and signed IDL, in black.

Lent by Her Majesty The Queen.

257 A PENDANT, in frame of silver and gold, 1½ inches by 2 inches. English. Late 17th century.

Bust of a young woman, enamelled in white and colours, in the costume of the time of James II. The back is enamelled with tulips, &c., in colours.

Lent by Mrs. Wyndham Murray.

258 AN OVAL MINIATURE, with portrait of the Comtesse d'Ollonne, by Petitot, 2½ inches by 2 inches. French. 17th century.

The frame, by Gilles Legaré, is formed of a border of flowers in relief, enamelled in natural colours, and fine execution. The back has a wreath of white flowers, shaded, with dark stems on a turquoise ground.

Lent by Captain Holford.

259 CIRCULAR DISC, 2 inches in diameter. Ancient British. Champlevé. From the Londesborough Collection.

Covered with a beautiful spiral ornament in bronze, filled with a red and yellow enamel, now stained green in many places by age. Bought by Mr. Roach Smith from a person who procured it in the vicinity of Oxford.

Lent by Lieut.-General Pitt Rivers.

260 FRAGMENT, bronze, 3⅞ inches diameter. Cloisonné. Manchester Art Treasures, 1858 : Vitreous Art, pl. 6. Irish : 7th or 8th century.

Two scrolls, forming a heart-shaped ornament, with settings for gems, are filled with enamel, alternately a fawn-coloured geometric figure, and a nearly rectangular enamel of finely-checquered dark green, of two different and extremely minute patterns, almost the colour of the bronze.

Lent by the College of St. Columba, Rathfarnham.

Case XV.

261 & 262 A PAIR OF ANDIRONS of brass, height 2 feet, and a PAIR OF FIRE-IRON RESTS, en suite, height 14 inches. English. 17th century.

These consist of two large discs, 8 inches in diameter, one above the other on an iron stem (dismounted for the purpose of exhibition), covered with an English floral pattern, enamelled in purple and white on a turquoise ground. The fire-iron rests are of the same type, but each with only one

smaller disc, 5¾ inches in diameter. They complete the suite, now seldom met with in the perfect state, and are probably part of the original furniture of Drayton House.

Lent by Mr. Stopford Sackville.

263 CANDLESTICK. English. 17th century. Champlevé. 9 inches high and 6 inches across the oval base.

Of elegant form, with floral pattern, enamelled in black, green and white.

Lent by the Duke of Devonshire, K.G.

264 & 265 A PAIR OF DISCS, dismounted, of brass, diameter 8 inches. English. 17th century.

These are parts of dogs identical in design with 261 and 262, but enamelled in apple-green and white, and form part of the furniture of Haddon Hall.

Lent by the Duke of Rutland, K.G.

266 & 267 PAIR OF ANDIRONS, 21½ inches high and 10 inches wide.

The outline is taken from an acorn on a scrolled plinth. On the upper part are trophies of arms, and arabesques round a central medallion; on the lower part, drums, cannon, and knights in armour charging. The enamel is blue and white, and the design apparently commemorates the Restoration of Charles II.

Lent by Lieut.-General Pitt Rivers.

268 THREE SMALL SHIELDS OF ARMS AND ONE ECCLESIASTICAL BADGE. Enamelled in blue and red. English, various dates.

Lent by the Castle Museum, Norwich.

269 AN ENAMELLED BADGE of Queen Philippa. 14th century. English.

Lent by Lieut.-General Pitt Rivers.

270 SIX ENAMELLED SHIELDS.

Six Ecclesiastical and other Badges of various dates.
Enamelled centre of a Dish with arms of James I.
A Lancastrian (?) Badge "S" surmounted by a crown.

Lent by Sir John Evans, K.C.B.

271 ROMANO-BRITISH HORSE TRAPPING. Enamelled.

Lent by the Castle Museum, Norwich.

272 & **273** A PAIR OF CANDLESTICKS of brass, height 10 inches. English. 17th century. From the Warwick Collection, and in the South Kensington Loan Collection of 1874, No. 343.

The form is a straight pipe or cylinder, with a round foot, and a flat grease-pan half-way up. The pattern is an English flower design, filled in with white and black enamel.

Lent by Mr. Jeffery Whitehead.

274 CANDLESTICK, 10¼ inches high, 5½ inches diameter at the base. English 17th century. Champlevé.

The nozzle is tulip-formed, striped vertically, in turquoise and white chequered with brass. The stem is flattened with an irregular serrated outline formed by a series of flowers springing symmetrically from a vertical stem, and enamelled in white on a turquoise ground. The foot is a singular scroll pattern of leaves and fruit of the vine, with dogs and hares coursing through, and enamelled to match the stem.

Lent by Mr. William Mitchell.

275 & **276** A PAIR OF ANDIRONS, of brass, height 26 inches, width 13 inches. English. 17th century.

The pattern is cast in relief, the sunk parts filled with white and green enamel, and the raised parts of metal exposed and polished. An achievement with the royal arms, supported by Atlas figures, and floral ornaments, forms the upper part of the front, standing upon convex discs of floral ornament.

Lent by Sir J. Farnaby Lennard, Bart.

277 DISC, 3½ inches diameter, cast, with the Royal Arms of James I. English. 17th century. Champlevé.

The Royal Arms, with garter and motto surmounted by the Royal Crown, is enamelled in the heraldic colours on a blue and white ground.

Lent by the Castle Museum, Norwich.

278 BADGE OF JAMES I. English. 17th century. Champlevé.

The initials J.R. surmounted by the Royal Crown, pierced and enamelled in blue.

Lent by the Museum of Practical Geology.

279 A CANDLESTICK of brass, height 11 inches. English. 17th century. South Kensington Loan Exhibition 1874, No. 344.

The stem has a knob, and above it a composition of two demi-angels with scroll-work, making a flat plate; a tulip-shaped nozzle rests on the wing points. The pattern is an English foliage, enamelled in black, white, and green.

Lent by Mr. H. Swainson Cowper.

280 BADGE, 4½ inches by 3½ inches, cast in brass and gilt. English. Champlevé. 17th century.

The king's bust, crowned, surrounded by a laurel wreath, with C.R. and a thistle enamelled red, white and blue on gilt brass.

Lent by the Museum of Practical Geology.

281 & **282** A PAIR OF ANDIRONS, similar to No. 275, but enamelled in blue and white. No. 345 in the 1874 Exhibition at South Kensington.

Lent by Earl Cowley.

J. STARKIE GARDNER.

The following were received too late for insertion in their proper places in the Catalogue:—

283 & 284 Two Silver Plaques. 3⅜ inches by 4⅛ inches. Enamelled in translucent colours. North Italian. End of 15th century.

On one is the Adoration of the Shepherds, with a cave and landscape background. The sky is a deep translucent blue, with a lozenge diaper cut in the metal beneath, and slight white clouds. The translucent greens of the landscape are particularly bright, and shade into orange.

The Companion is similar, and represents the Adoration of the Magi. The translucent blue drapery, with opaque white high lights, is very unusual. The blue sky is upon a chequered pattern.

Lent by Mr. J. E. Taylor.

285 Plaque. Length 9¼ inches, height 6¾ inches. In gilt wood frame with blue and gold enamel border. In colours. By Pierre Courteys.

The subject is a temple or monument, with a representation of the Annunciation upon a raised daïs, upon the foot of which is the signature "P. OURTEYS." In front, on the left, are two men bare-headed, kneeling, in full armour, and tabards of the Rambury colours. On the right, are two ladies in black with Mary Stuart head-dresses. Between them are two "prie-dieux," with the family arms within laurel wreaths.

Lent by Mr. George Durlacher.

List of Enamel Painters of Limoges as represented in this Collection by pieces signed by, or attributed to, them.

Court, Jean, dit Vigier—67, 105, 109, 111, 116, 121, 128, 157 [A LVMOGES PAR IEHAN COVRT DIT VIGIER, 1556].

Courteys (or de Court), Jean—Pieces signed "I.C.," 72, 77, 93, 95, 96, 106, 156, 160, 163.
Attributed pieces, 68, 68A, 107, 108, 112, 158, 159.

Courteys, Martial—143 [M.C.].

Courteys, Pierre—102, 126 [P.C.], 134 [FET A LIMOGES PAR PIERRE CORTOYS], 139, 146, 208.

Court (or de Court), Susanne—74 [S.C.], 80 [S.C.], 98.

Kip—188, 191–3, 194, 198.

Laudin, Jacques I.—88 [I.L.].

Limousin, Jean—173 [I.L.].

Limousin, Léonard—Pieces signed " L.L.," 64, 130, 145, 165–9, 174, 175, 179, 205.
Dated pieces, *1536*, 130, 145; *1542*, 165; *1543*, 166, 169, 179; *1545*, 65; *1550*, 175.
Attributed pieces, 65, 125, 129, 170, 176, 206.

Nouailher, Couly—69, 177, 189.

Nouailher, Pierre—100.

Pape, Martin Didier—70 [MD.PP.], 90 [ND.PP.], 97, 113, 195.

Penicaud, Nardon—132, 133, 150.

Do. Do. School of—136, 142.

Penicaud, Jean I.—151.

Penicaud, Jean II.—76 [IOANNES PENICAVDI IVNIOR, 1539], 103, 104, 117, 153, 154, 177, 190.

Penicaud, Jean III.—87, 122, 197, 203.

Penicauds, Jean, Atelier of—73, 94, 123, 124, 135, 138, 140, 144, 209.

Reymond, Jean—66 [I.R.], 155 [I.R.].

Reymond, Pierre—Pieces signed " P.R.," 79, 81, 84, 110, 115, 148, 162.
Dated pieces, *1538*, 148; *1547*, 178; *1566*, 79 and 81.
Attributed pieces, 75, 78, 82, 83, 114, 118, 120, 127, 161, 162.

Metchim & Son, London.

9-87935-2

GETTY CENTER LIBRARY
3 3125 00836 9551